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ABSTRACT

This report documents arts and humanities programs in communities across the country that offer opportunities for children and youth to learn new skills, expand their horizons, and develop self-esteem and well-being. The report describes the variety and vitality of arts and programs humanities programs for children and youth and common characteristics these programs share. The most distinguishing feature of these programs is their ability to take full advantage of the capacity of the arts and humanities to engage students. They have in common the fact that they provide crucial building blocks for healthy development in places of safety and through interaction with caring adults. Another factor in the success of these programs is that they place a premium on giving youth a chance to succeed. Many use innovative teaching strategies, and many promote concrete job skills. Most are located in large cities, and many target disadvantaged and minority youth. Most are funded through government agencies, although 95% report more than one source of funding. The report is structured in six chapters: (1) "A Changed Environment for Children"; (2) "Culture Counts"; (3) "Transforming Lives"; (4) "A Delicate Balance"; (5) "Looking Ahead"; and (6) "Two Hundred Plus." Section 6 contains program descriptions for the 218 individual arts and humanities programs studied. (SLD)

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President's Committee on the Arts and the Humanities

ED 410 353

Coming Up Taller

Arts and Humanities Programs for Children and Youth At Risk

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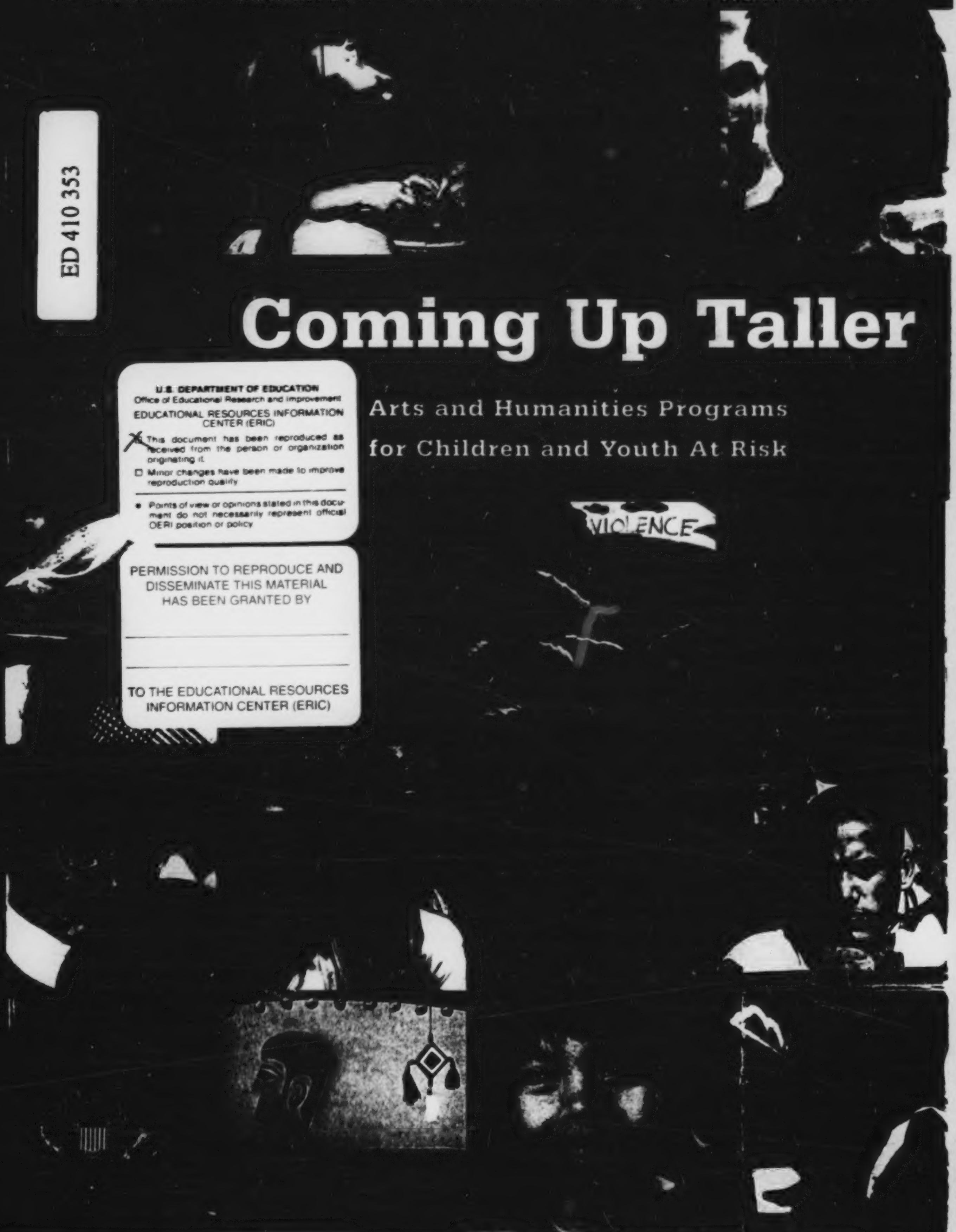

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Coming Up Taller

Arts and Humanities Programs for Children and Youth At Risk

by Judith Humphreys Weitz

**President's Committee on
the Arts and the Humanities**

**With the National Assembly of
Local Arts Agencies**

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First row, left to right: Lula Washington Contemporary Dance Foundation, Manchester Craftsmen's Guild, Bakehouse Art Complex.
Third row, left to right: The 52nd Street Project, Precita Eyes Mural Arts Center.
Fourth row, left to right: MERIT Music Program of Chicago, The Wang Center for the Performing Arts, Washington State Historical Society, Capital Museum.
Fifth row, left to right: Washington State Historical Society, Capital Museum, Settlement Music School, The Brooklyn Children's Museum.
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“There is no way to fast forward and know how the kids will look back on this, but I have seen the joy in their eyes and have heard it in their voices and I have watched them take a bow and come up taller.”

Willie Reale, artistic director of The 52nd Street Project, describing the impact of a theater program on youth living in "Hell's Kitchen," a neighborhood in New York City

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Table of Contents

INTRODUCTION AND SUMMARY 6

CHAPTER ONE 11
A Changed Environment for Children: A Status Report

CHAPTER TWO 15
Culture Counts: The Case for the Arts and the Humanities in Youth Development

CHAPTER THREE 20
Transforming Lives: An Overview of Arts and Humanities Programs

CHAPTER FOUR 28
A Delicate Balance: Principles and Practices of Promising Arts and Humanities Programs

CHAPTER FIVE 38
Looking Ahead: A Next-Step Agenda

CHAPTER SIX 41
Two Hundred Plus: Profiles of Arts and Humanities Programs

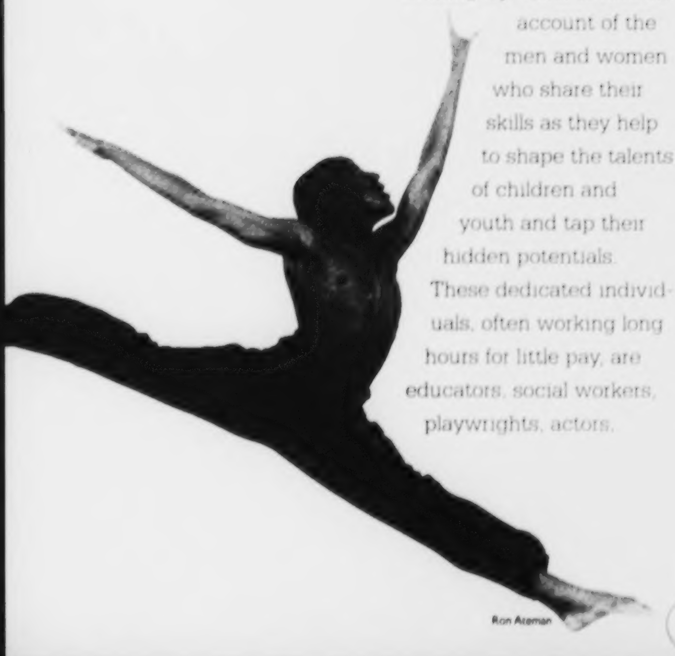
APPENDIX 153
State-by-State Index 154
A Note on Assessment 158
Notes 160
Acknowledgments 162

Introduction and Summary

Coming Up Taller is a report filled with hope, a narrative about youth learning to paint, sing, write plays and poems, take photographs, make videos and play drums or violins. Here are stories of children who learn to dance, mount exhibitions, explore the history of their neighborhoods and write and print their own books.

This report documents arts and humanities programs in communities across America that offer opportunities for children and youth to learn new skills, expand their horizons and develop a sense of self, well-being and belonging.

Coming Up Taller is also an account of the men and women who share their skills as they help to shape the talents of children and youth and tap their hidden potentials. These dedicated individuals, often working long hours for little pay, are educators, social workers, playwrights, actors, poets, videographers, museum curators, dancers, musicians, muralists, scholars and librarians.



Ron Azeman

The President's Committee believes strongly in the importance of including the arts and the disciplines of the humanities in the school curriculum. This study looks at what happens to young people when they are *not* in school—when they need adult supervision, safe places to go and activities that expand their skills and offer them hope.

The individual programs described in this study take place in many locations, some unusual, in their communities. Children, artists and scholars come together at cultural centers, museums, libraries, performing arts centers and arts schools, to be sure. Arts and humanities programs also are based at public radio and television stations, parks and recreation centers, churches, public housing complexes, teen centers, settlement houses and Boys and Girls Clubs. In places unnoticed by mainstream media, acts of commitment and achievement are evident every day.

WHY THIS REPORT

In September 1994, President Clinton announced the new members of the President's Committee on the Arts and the Humanities. He and First Lady Hillary Rodham Clinton, who serves as Honorary Chair of the President's Committee, charged the Committee to explore ways to enhance the availability of the arts and the humanities to children, especially to those at risk.

"Too often today, instead of children discovering the joyful rewards of painting, or music, or sculpting, or writing or testing a new idea, they express themselves through acts of frustration, helplessness, hopelessness and even violence," noted Hillary Rodham Clinton in remarks to the President's Committee. "We see too clearly how an erosion and a breakdown of our most cherished institutions have resulted in a fraying of the whole social fabric. We know that the arts have the potential for

Roger Farrington/Wang Center

obliterating the limits that are too often imposed on our lives. We know that they can take anyone, but particularly a child, and transport that child beyond the bounds that circumstance has prescribed."

The First Lady encouraged the Committee to offer concrete ideas "about how we can provide children with safe havens." She noted, "The arts and humanities have the potential for being such safe havens. In communities where programs already exist, they are providing soul-saving and life-enhancing opportunities for young people."

As a first step, the President's Committee produced this report to identify community programs in the arts and the humanities that reach at-risk children and youth and to describe the principles and practices that make these programs effective.

SUMMARY OF FINDINGS

Coming Up Taller calls attention to the variety and vitality of promising arts and humanities programs for children and youth. It also describes common characteristics that these programs share.

A. Perhaps the most distinguishing aspect of these programs is their ability to take full advantage of the capacity of the arts and the humanities to engage students. Beginning with this engagement, programs impart new skills and encourage new perspectives that begin to transform the lives of at-risk children and youth.

B. Community arts and humanities programs provide crucial "building blocks" for children's healthy development. These programs:

- Create safe places for children and youth where they can develop constructive relationships with their peers.
- Offer small classes with opportunities for youth to develop close, interactive relationships with adults.
- Place a premium on giving youth a chance to succeed as a way to build their sense of worth and achievement.

Above Left: Settlement Music School. Above: The Wang Center for the Performing Arts. Lower Left: Lula Washington Contemporary Dance Foundation.

- Use innovative teaching strategies such as hands-on learning, apprenticeships and technology, often giving youth concrete job skills.
- Emphasize excellence and expose children to quality staff and programming.
- Build on what youth value and understand and encourage voluntary participation.
- Establish clear expectations and reward progress.
- Maintain sustained, regular programs upon which children can count and provide youth with opportunities to be valued community members.

Through arts and humanities programs, youth tap hidden potentials and develop new skills

C. The programs not only provide youth with experience in the arts and the humanities, but also deliver needed support services. While establishing independent relationships with participants, they include and work with parents.

D. These arts and humanities programs teach youth how to navigate other networks and advocate for youth with other community institutions.

E. No two programs are alike. Each program reflects its creator's mission and its community's specific circumstances. The individuality of each program is testimony to this field's ingenuity.

F. The arts and humanities programs in this report are located primarily in large cities. Many of them were created in the mid-1980s. Most programs operate with diverse but limited staff and on small budgets. Technical assistance efforts, perhaps supported by the corporate sector, community foundations or local arts and humanities councils, are needed to strengthen their administrative and fund-raising capabilities.

Manchester Craftsmen's Guild

G. Most program staff are trained, primarily by more experienced program personnel. Only one-third of the programs provide ongoing training. Initiatives should be developed to enhance training and staff opportunities. For example, staff could learn from and train at other programs. Travel grants, paid sabbaticals, staff mentorship programs and performance exchanges could enrich existing programs.

H. Partnerships provide critical support, allowing limited staff to obtain much-needed resources. Most community arts and humanities programs described in this report were initiated by arts or humanities organizations. However, they operate in partnerships with other institutions such as schools, universities, youth organizations, churches, businesses and health, housing and social service agencies. Strategies to improve linkages among cultural programs and other community institutions would enhance coordinated responses to interrelated problems.

I. These arts and humanities programs provide vivid testimony on the difference they make in children's lives. These programs document their activities, assess program strengths and weaknesses, track the progress of individual participants and compare their goals with actual practices. A few programs have documented, with some caveats, the positive correlation between program participation and cognitive development, interest in learning, motivation, organization, self-perception and resiliency.

J. With increased competition for fewer resources, the pressure to demonstrate results is increasing. However, assessment takes time and money, commodities in short supply in these programs. Community arts and humanities programs need financial support and guidance to develop assessment tools that measure impact and improve program practices.

K. Ninety-five percent of the programs report that they have more than one source of funding; most programs report that their donors are local. City government supports 58 percent of the programs; local foundations provide support to 55 percent; local corporations, to 50 percent; and individuals, to 40 percent.

L. Government agencies—city, state and federal—are the most common source of funds, though most programs receive significant private contributions, including foundation grants. While 43 percent of the organizations have received or currently receive support from the National Endowment for the Arts, National Endowment for the Humanities or Institute of Museum Services, many also receive funds from other federal departments, including the U.S. Departments of Health and Human Services, Housing and Urban Development, Justice and Labor.

M. These community programs face their greatest challenge as potential government funding cuts make their financial futures more tenuous. While private foundations cannot assume total responsibility, their leadership and decisions are pivotal. Strategies for building support, including sustained general support, as well as identifying and generating new resources are urgently needed.

Coming Up Taller demonstrates the value of supporting these arts and humanities programs and promoting their proliferation. The President's Committee hopes that this report will mark the beginning of a renewed effort by national, state and local leaders in the public and private sectors to support and expand community arts and humanities programs for children and youth at risk. We urge leaders to tap the creativity and energy of these programs to improve the prospects for the children and youth of this nation.

HOW THE REPORT WAS DONE

The arts and the humanities programs examined in this study were identified by a broad range of organizations and agencies: the Federation of State Humanities Councils, the American Association of Museums, Project Co-Arts at the Harvard University Graduate School of Education, the U.S. Conference of Mayors, the National Recreation and Parks Association, the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum Services and approximately 90 other public and private agencies that work with youth. These agencies include arts organizations, national arts and humanities service groups; national networks of community institutions such as Boys and Girls Clubs, libraries, museums and parks; national youth and social service agencies; foundations and government agencies. Each of the 600 identified programs was screened to select those working primarily with at-risk children, offering sustained arts and humanities programs outside of the school curriculum. In addition, the selected programs focus on youth development through the arts and the humanities as one of their expressed goals.

Staff at the 218 programs that met these criteria were interviewed at length, providing the basis for the program profiles in Chapter Six. The interviews collected the following information:

- Why a program was created
- What arts and humanities activities are offered
- What community conditions and resources exist
- Who the program serves
- How services are delivered
- Whether staff, including artists and scholars, are trained

Craig Lowe

Vermont Council on the Humanities

- Who the program's partners and supporters are
- What the impact is on participants
- How effectiveness is measured

The conclusions about what makes programs effective are based on these interviews and on visits to nine sites:

- The Artists Collective, Inc., Hartford, Connecticut
- Educational Video Center, New York, New York
- Experimental Gallery: Arts Program for Incarcerated Youth, Washington State Historical Society, Capital Museum, Olympia, Washington
- The 52nd Street Project, New York, New York
- Japantown Art and Media Workshop, San Francisco, California

• Kaleidoscope Preschool

- Kaleidoscope Preschool Arts Enrichment Program, Settlement Music School, Philadelphia, Pennsylvania
- Read With Me: Teen Parent Project, Vermont Council on the Humanities, Morrisville, Vermont
- Teen Project, Center for Contemporary Arts of Santa Fe, Santa Fe, New Mexico
- Working Classroom, Inc., Albuquerque, New Mexico

These programs have existed from 2 to 26 years and accumulated 99 years of experience. Seven of the nine have received or currently receive support from the National Endowment for the Arts, National Endowment for the Humanities and/or the Institute of Museum Services. They operate in both urban and rural areas, serving youth as demographically diverse as the U.S. population. Some focus their programs on specific disciplines, such as graphic design or literature; others offer a variety of disciplines. The humanities represent the core of one program and are integrated into several others, especially those that focus on a specific culture in American society.

offer a variety of disciplines

Oakland Youth Chorus

ORGANIZATION OF THE REPORT

This report is structured in six chapters.

1. A Changed Environment for Children describes the context in which these programs operate, presenting both disheartening statistics and the evidence of resiliency that children can display in the face of seemingly insurmountable odds.

2. Culture Counts reviews the value of the arts and the humanities for youth. It suggests that arts and humanities programs are crucial components of any community strategy that seeks to improve the lives of children and youth.

3. Transforming Lives provides an overview of the highly varied cultural programs surveyed for this report.

4. A Delicate Balance summarizes the principles, policies and practices found in promising programs.

5. Looking Ahead recommends continued examination of these programs and discusses their need for increased technical and financial support.

6. Two Hundred Plus contains the 218 individual profiles of arts and humanities programs for children and youth at risk.

1

A Changed Environment for Children

A STATUS REPORT

Children live in a different world today from that of their grandparents. In some ways, it is a better world. More children today are better fed, better educated and free from dangerous childhood diseases. However, this progress is not shared equally by all children. Today's children face new hazards that were not even imagined by previous generations.

Changing family life patterns have affected today's children. Having a parent at home full time, a given 30 years ago, is now the exception to the rule. Studies show that many young people spend 40 percent of their time without responsible adult companionship or supervision.[1] It is ironic that while technology can give America's youth membership in a global community, many are alienated from the communities outside their doors.

The Carnegie Council on Adolescent Development now reports, *"The experience of growing up in American communities has changed significantly in recent decades. For most young adolescents, the feeling of belonging to a community that offers mutual aid and a sense of common purpose, whether it is found in their families, schools, neighborhoods, houses of worship, or youth organizations, has been greatly compromised."*[2]

Stephanie Berger

The 52nd Street Project

Among today's 10th grade students, for example, less than one-third attend religious activities once a week, while only a fifth participate in youth groups or organized recreational programs or take weekly classes outside of school in art, music, language or dance. One in 8 takes weekly sports lessons outside of school, while 1 in 14 volunteers or performs community service.[3]

Child poverty rates are the most widely used indicators of child well-being. In 1993, almost 14 million children in the United States were poor.[4] Their living conditions are reported as worse than those of poor children in 15 of the 18 Western industrialized countries, by the Luxembourg Income Study.[5] These children are the most likely to attend inadequate schools and to face danger in their neighborhoods and communities and the least likely to have access to recreation and support services.

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Over 63 million children and youth live in America. Their numbers will increase to over 73 million by 2010

Federated Dorchester
Neighborhood Houses, Inc.

Almost 4 million children are growing up in severely distressed neighborhoods, areas that have high levels of at least four of the following risk factors: poverty, unemployment, high school dropouts, female-headed families and family reliance on welfare.[8] These children are in double-jeopardy for they are surrounded by mirror images of their own vulnerability.

Almost one-third of all households with children report that their neighborhood quality is "poor" or "fair." This negative response rises to just under one-half from households with only one adult present.

For some children, the rise in violence has created a brutal reality. In the United States, a child dies from gunshot wounds every 2 hours, and 3 million children each year are reported abused or neglected. In 1993, over one-third of male high school youth, and nearly 1 in 10 of female students, reported that they had carried a weapon (a knife, razor, club or firearm) at least once during the previous 30 days. One in 7 male high school students reported carrying a gun within the last month.

Other alarming indices show that the teen suicide rate, youth violent crime arrest rate and the unmarried teen birth rate are all rising. Using a cumulative risk index, the U.S. Department of Health and Human Services reports

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Almost 1 out of 5 fourth graders watches 6 or more hours of TV each day

that in 1992, only 45 percent of 15-year-olds, 31 percent of 16-year-olds, 24 percent of 17-year-olds and 16 percent of 18-year-olds were "risk free."

For those children who survive and graduate from school, the job market they enter is tighter, more competitive and highly specialized. A high school graduate as well as a high school dropout is unlikely to secure a decent-paying job that can support a family. Today, one-third of all male workers earn less than it takes to lift a family of four out of poverty.

This generation lives in an increasingly diverse society, one that can provide an enormous opportunity for cultural richness—or for distrust and resentment. In three states and the District of Columbia, "minority" children already make up the majority of the child population.[14] Consider, also, that with the "graying of America," growing numbers of elderly will depend on the productivity of working adults for their economic support. Among those future working adults are today's minority children.

THE ROOTS OF RISK

All children and youth face some adversity as they grow up; most adjust and thrive. However, research indicates that when problem behaviors occur, they often cluster in the same young people. *"Those who drink and smoke in early adolescence are thus more likely to initiate sex earlier than their peers; those who engage in these behavior patterns often have a history of difficulties in school. When young people have a low commitment to school and education, and when teachers or parents have low expectations of the children's performance, trouble lurks. Once educational failure occurs, then other adverse events begin to take hold."*

These problem behaviors have common roots and feed on unfortunate circumstances in children's lives: insufficient parental support and guidance; low grades and schools with low expectations; few opportunities and challenges for growth or contribution and poor and overcrowded neighborhoods. Children facing these circumstances show an inability to resist the influence of unhealthy behavior in peers and are drawn to those who already have become risk-takers.

There are ways, however, to prevent such circumstances from mushrooming into damaging behavior. Many experts have identified what children need to grow up healthy, skilled and optimistic. The Carnegie Council on Adolescent Development summarizes the basic conditions children need to successfully complete the transition from childhood to adulthood:

"They must have sustained, caring relationships with adults; receive guidance in facing serious challenges; become a valued member of a constructive peer group; feel a sense of worth as a person; become socially competent; know how to use the support systems available to them; achieve a reliable basis for making informed choices; find constructive expression of the

More than 2 out of 5 fourth graders score below basic reading levels *curiosity and exploration that strongly characterizes their age; believe in a promising future with real opportunities; and find ways of being useful to others."*[18]

In short, children and youth need caring families and communities.

THE RESILIENT ONES

Most of us understand how children in stable families with good schools and safe, enriching neighborhoods are able to succeed. But how does a child who does not have these supports thrive? And why is it that even when the indicators seem to signal "doomed life ahead," some children surmount adverse circumstances, growing and excelling? How do youth find ways within and outside their families to meet some of their basic needs?

A portion of the answer is found in the results of an investigation by child psychologist Emily Werner, of the University of California, and her colleague Ruth Smith, a clinical psychologist. Werner and Smith tested, over a span of more than 30 years, a sample of children born in 1955 in Kauai, Hawaii, into troubled and impoverished families. The researchers discovered that one-third of the high-risk children were vulnerable but resilient throughout the study, becoming successful in school and later at work. The study's authors described them as "competent, confident, caring adults." The other two-thirds developed emotional and behavioral problems, which included teen pregnancy and mental health problems and delinquency.

Werner and Smith identified three clusters of protective factors separating the resilient group from the other adolescents: certain temperamental characteristics and engaging social skills; strong relationships with parents or parental substitutes, including siblings; and a community support network.

Of those children in the Werner and Smith study who did succumb to their at-risk environment, becoming problem teenagers, a portion matured to become successful young adults. Key to their ability to pull their lives together were pivotal experiences with supportive people in situations that structured their lives. For example, problem teenagers who joined the military or a church group, went to college or developed a stable and close relationship with a spouse were more likely to become successful young men and women.[19]

While the theory of resiliency is not entirely understood, other studies support the findings of Werner and Smith. The capacity to be resilient challenges the notion that impoverished environments doom a child to a dismal future.

However, as a member of the Youth Committee of the Lilly Endowment asserts, "While children can, and often do, make the best of difficult circumstances, they cannot be sustained and helped to grow by chance arrangements or makeshift events. Something far more intentional is required."[20]

Community youth organizations now play an increasingly vital role in making "something more intentional" happen. Nationwide, more than 17,000 such organizations offer community programs for youth. These include large, national groups such as the YMCA of the USA and Boys and Girls Clubs of America, as well as local community organizations such as churches, museums, libraries and performing arts, recreation and youth development centers.

Such programs address children's needs for adult support and provide role models, often making an impression on youngsters who might otherwise surrender to hostility and hopelessness. They become locations in which youth "hang out," forming friendships with peers and adults while taking an active role in constructive activities and learning new skills.

As noted by the Carnegie Council, *"[Y]oung members socialize with their peers and adults and learn to set and achieve goals, compete fairly, win gracefully, recover from defeat, and resolve disputes peaceably. They acquire life skills: the ability to communicate, make decisions, solve problems, make plans, set goals for education and careers. They put their school-learned knowledge to use, for example, by working as an intern in a museum."*[21] Experiences such as these can offset adverse circumstances and lead youth toward productive lives.

Many young people spend 40% of their time without responsible adult companionship or supervision

2

Culture Counts

THE CASE FOR THE ARTS AND THE HUMANITIES IN YOUTH DEVELOPMENT

Organized youth activities can deter risky behavior in adolescents, according to a recent national study.

Students who participate in band, orchestra, chorus or a school play, for example, are significantly less likely than nonparticipants to drop out of school, be arrested, use drugs or engage in binge drinking. Unfortunately, this same study also notes that today's most vulnerable youth spend less time in activities like these and are therefore deprived of their benefits.[1]

Quality youth programs, whether organized around the arts and the humanities, sports, science or outdoor exploration, are a crucial source of supportive relationships and vital experiences. Arts and humanities programs are particularly potent in promoting youth development. We see this most clearly in educational settings when the arts and the humanities are fully integrated into the curriculum.

Several integrated educational models currently exist in the United States. The Duke Ellington School of the Arts in the District of Columbia provides its high school students, most of whom come from disadvantaged backgrounds, with the chance to attend a school where academics and the arts share the school day equally. In Kansas City, 7 public school districts, 11 arts organizations and 35 donors have banded together across state lines to form Arts Partners, an initiative to integrate community arts resources into the school curriculum. Schools benefiting from this approach have seen the transforming effect of the arts and the humanities on the quality of education and on student achievement.

While humanities disciplines such as history, literature and language have long been accepted as part of the standard school curriculum, the enlightened educator who understands the value of the arts has had insufficient educational theory and research upon which to base his or her insight. In the last several years, this gap has begun to close.

Studies are exploring the role of arts education in the development of higher order thinking skills, problem-solving ability and increased motivation to learn. Other studies are finding correlations between arts education and improvements in academic performance and standardized test scores, increases in student attendance and decreases in school drop-out rates.

Youth Radio

18

More than 350,000 babies are born each year to unmarried teenagers

Center of Contemporary Arts (COCA)

The following points elaborate on the important ways culture counts in the development of children and youth.

The arts and the humanities draw upon a range of intelligences and learning styles. Experts believe that people do not possess a single general intelligence, but several different kinds: linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, interpersonal and intrapersonal. Schools by and large focus on linguistic and logical-mathematical intelligences. In so doing, America's educational institutions may consign many children to under-achievement and failure. As eminent psychologist Howard Gardner notes, "[S]tudents with strengths in the spatial, musical, or personal spheres may find school far more demanding than students who happen to possess the 'text-friendly' blend of linguistic and logical intelligences."

The arts and the humanities provide children with different ways to process cognitive information and express their own knowledge. Using processes different from traditional approaches, the arts and humanities provide children with unique methods for developing skills and organizing knowledge. Each arts and humanities discipline has its own distinct symbol system, whether it is nonverbal, as with music or dance, or uses language in a particular way, as with creative writing or oral history. Exposure to these alternate systems of symbols engages the mind, requiring analysis, synthesis, evaluation and application.

The arts have the potential to enhance academic performance. The arts give youngsters a richer reservoir of information upon which to draw in pursuing other subjects, such as reading, writing, mathematics and history. "Drawing helps writing. Song and poetry make facts memorable. Drama makes history more vivid and real. Creative movement makes processes understandable."

By honing nonverbal skills such as perception, imagination and creativity, the arts also develop vocabulary, metaphorical language, observation and critical thinking skills. The elements of sound, movement, space, line, shape and color are all concepts related to other subject areas such as math and science. The concepts taught in the arts permeate other scholastic disciplines, and a child's comprehension of an artistic concept can extend across the academic curriculum.

Furthermore, the teaching methods used in many arts and humanities programs provide alternative approaches to learning. For example, some children can process and retain information more effectively when they learn by doing, engage in apprentice-like relationships and use technology such as in computer graphics and videography.

The arts and the humanities spur and deepen the development of creativity. By their very nature, the arts and the humanities place a premium on discovery and innovation, originality and imagination. As such, they can be powerful vehicles for stimulating creativity in young people, a valuable trait throughout their lives.

Businesses today increasingly look for workers who can think and create. Clifford V. Smith, Jr., president of the GE Fund, is typical when he says, "Developing business leaders starts in school. Not in assembly-line schooling, but rather through the dynamic processes that the arts-in-education experience provides."

More than 1 out of 3 male high school students reports carrying a weapon within the previous month

The Brooklyn Children's Museum

The arts and the humanities provide critical tools for children and youth as they move through various developmental stages. Preschool children, before they are fluent in language, are powerfully affected by music, visual arts and dance. Preschoolers can paint, color, mold clay, sing songs and dance in order to convey feelings and ideas. These activities encourage young children to express themselves and learn through the use of nonverbal symbols.

Teenagers struggle with issues of identity, independence, competency and social role. The arts help to mediate this confusion. *"Creative art activity allows the adolescent to gain mastery over internal and external landscapes by discovering mechanisms for structure and containment that arise from within, rather than being imposed from outside. The artistic experience entails repetition of actions, thoughts or emotions, over which the adolescent gains*

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Over 11,000 youth, ages 15-19, die each year from homicide, suicide or accidents.

"The arts provide a safe container for every person or every culture or every group to express things about coming into being as an adult, dealing with hardship, dealing with a sense of beauty. No other activity provides us with that. [The arts and humanities] allow us culturally, individually to say things and do things we might never get to do."

Carlos Uribe
Director of Programs
Center for Contemporary
Arts of Santa Fe
Teen Project

increased tolerance or mastery. While providing a means to express pain and unfulfilled longings during a distinct maturational phase, the arts simultaneously engage the competent, hopeful and healthy aspects of the adolescent's being.[9]

Similarly, the humanities encourage youth to read, write and express themselves in a disciplined way.

Changes in body image may be expressed through movement and dance. Drama offers the opportunity to explore identity by integrating childhood roles and experimenting with future possibilities. Music expresses emotional dissonance and volatility. The visual arts provide a vehicle for translating inner experiences to outward visual images.[10] Writing and oral history projects bring a greater understanding of one's family and neighborhood.

The arts and the humanities teach the value of discipline and teamwork and the tangible rewards each can bring. When children's efforts culminate in a performance or exhibition, they have a chance to experience meaningful public affirmation, which provides them with some degree of celebrity. For those few minutes, children are in their own eyes every bit as important as anybody—any TV, sports, music, movie or video idol.[11] This can be an experience of particular potency for youngsters whose lives are primarily characterized by anonymity and failure.

Somerville Community Access Television

The arts and the humanities provide youth with a different perspective on their own lives, a chance to imagine a different outcome and to develop a critical distance from everyday life. For one adult poet, a well-known children's book allowed her to envision a different world from the abusive one in which she lived as a child. At a conference for adults learning to read, she recalled this experience, held up *Smokey and the Cowhorse* and said, "This is the book that saved my life." Victor Swenson, executive director of the Vermont Council on the Humanities, elaborates: "It [the book] represented a world outside of her own circumstances; a world of honor and honesty, love and loyalty and bad luck and good luck. It gave her something outside of her own experience. And she could see that there was a way out."[12]

Developing cultural literacy in children and youth gives them a sense of perspective as they participate in traditions of expression from which they learn and to which they can contribute. As humanist John William Ward wrote in 1985, "[H]umanistic learning is centered on the individual who has important questions about self and society. To learn some of the answers to those questions means the fullest and richest and most imaginative development of every single self."[13]

A respected gang-interventionist writes, "One of the most natural and effective vehicles for gang members is the road of the arts, especially theater. New values only emerge through new experiences, and the arts provide a unique laboratory where truth and possibility can be explored safely. Validating emotional safety is everything."[14]

Because dance, music, photography and other visual arts transcend language, they can bridge barriers among cultural, racial and ethnic groups. The arts also can promote a deeper understanding of similarities and differences among religions, races and cultural traditions. For some children, the exploration of their unique cultural histories can be critical to their sense of themselves and to others' images of them. This knowledge can help bind them more fully to the larger society of which they are a part.

Finally, the arts and the humanities are a critical part of a complete education. The true worth of cultural knowledge transcends any of its specific applications. Exposure to the arts and the humanities and the experience of their power are of inestimable value unto themselves. And in this respect, the beauty of the arts and the wisdom of the humanities count for everyone.

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More than 1 out of 5 children, or almost 14 million, lives in a poor family

3

Transforming Lives

AN OVERVIEW OF ARTS AND HUMANITIES PROGRAMS

In the spring of 1996, 20 teenagers from a low-income community in Pennsylvania will graduate from high school with 6 years of professional theater experience. Jessie is one of them.

She was in the sixth grade when The People's Light and Theater Company reached out to a group of students and made a commitment to stay involved with them until they graduated from high school. The Theater Company worked with students after school year-round. Staff provided transportation and, during the summer time, provided employment as well. This ensemble of teenagers, called "New Voices Ensemble," created plays together, as they wrote, improvised, rehearsed and performed.

Jessie was moody at first, sometimes walking out of rehearsals. Her family situation was extremely difficult, and she often had to supervise and attend to five younger brothers and sisters. Then, while working on *A Midsummer Night's Dream*, Jessie seemed instinctively to understand Shakespeare. It was a pivotal time; she gradually evolved from the one who "got involved in confrontations" into the mediator to which everyone turned when disagreements arose among Ensemble members. Over time, the Ensemble became like a family, but one "she didn't have to take care of, one that helped her to take care of herself." Though her own family situation continued to be fraught with stress, Jessie became one of the top students in the 12th grade. She now hopes to become a lawyer.[1]

THE PARTICIPANTS

Stories like Jessie's are common among the programs profiled in this report. The 218 arts and humanities programs described in Chapter Six touch the lives of an estimated 88,600 youth each year. While they reach children of all ages, 92 percent of the programs work with teens. Seventy-two percent of the programs also serve 6- to 12-year-olds, and 24 percent assist preschoolers.

Most youth participating in these programs live in large cities. They come from 36 states and the District of Columbia. These children represent every racial and ethnic group in the country and include school dropouts, teen parents, immigrants, refugees and gang members. Some live in juvenile detention centers, public housing projects, halfway houses or homeless shelters. Others are simultaneously enrolled in prevention programs for substance abuse, teen pregnancy, school dropout or juvenile delinquency.

Mostly, they are "just kids" who were born into economically disadvantaged

The 218 arts and humanities programs in this report serve 88,600 youth each year

Right: Precita Eyes Mural Arts Center. Below: Guadalupe Cultural Arts Center.

Balboa High School Mural Project, San Francisco, CA

families and/or resource-poor communities. And being just kids, they long for friendship, approval, protection, security, connectedness and things to do. However, often living in poor communities or stressed families, these youth sometimes grow up with little adult guidance, in fear of physical danger, with few stimulating activities and with considerable uncertainty about their futures.

PROGRAM ORIGINS

Though by no means reaching all youth in need, community programs devoted to children like Jessie are proliferating. There appear to be more cultural programs now than at any other time in our history. However, many more programs are needed to reach under-served children and youth.

This survey shows that many of the programs were started in the last half of the 1980s, but their antecedents trace their origins to the settlement house movement and community music schools. Henry Street Settlement and the Third Street Music School Settlement, both in New York City, are now over 100 years old. These organizations offered programs in the arts and culture as part of a constellation of services designed to address the needs of poor European immigrants. The same can be said of Hull House in Chicago, started in 1889 by social work pioneer Jane Addams. Hull House continues to provide community cultural activities through its Beacon Street Gallery and Theatre, which became separately incorporated in 1989.

Since the late 1960s, government agencies and private philanthropies have supported community arts and humanities programs. The National Endowment for the Arts (NEA), the largest donor to the arts since 1976, has played a major role in decentralizing the arts to ensure broad access. Since the Endowment's creation in 1965, the network of local arts agencies has grown from 500 to 3,800. State and territorial arts councils have increased from 5 to 56. Several of the programs described in this report were created by local councils, including those in Tucson, Arizona; New Orleans, Louisiana; and Toledo and Columbus, Ohio.

In 1971, the NEA established its Expansion Arts program specifically to encourage the development of community cultural organizations. These organizations assumed that improving lives in their neighborhoods was part of their mission. Thus, helping children and youth was a natural extension of their activities. Over one third of the organizations profiled receive or have received NEA support.

In recent years the NEA also has expanded its partnership collaborations with other government agencies such as the Corporation for National and Community Service, the Department of Health and Human Services and the Department of Justice to encourage greater involvement of arts organizations in federally supported community prevention programs for youth. Projects supported through these federal partnerships often have national impact or serve as models to encourage the expansion of support for programs that utilize the arts to benefit at-risk youth.

State humanities councils, largely supported by the National Endowment for the Humanities (NEH), also grew during the 1970s, and with their expansion began a flourishing of literacy, oral

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These arts and humanities programs are located mostly in large cities history and community revitalization programs. These programs encourage scholars to take active roles in their communities, bringing their perspectives into active play and bringing the community together around discussions of important issues. Humanities councils in Kentucky, Louisiana, New Jersey, Vermont and the District of Columbia created programs that are described in Chapter Six.

The Institute of Museum Services (IMS), established in 1976, serves all varieties of museums from art, history, science and children's museums to zoos and botanical gardens. IMS supports museums that have taken an active role in their communities and have reached out to new audiences. Museums in partnership with community leaders, educators and others are creating innovative and effective ways to address a wide range of social concerns. Museum programs for at-risk children range from art activities fostering personal expression to opportunities for exploring cultural heritage and building skills and confidence through inquiries into the world of science. More than a dozen programs created by museums are described in this report, including programs at children's museums in Brooklyn, New York, Holyoke, Massachusetts, Indianapolis, Indiana, Las Vegas, Nevada, and Seattle, Washington, as well as at the Georgia Museum of Art in Athens, New York State Museum in Albany and The Mexican Museum in San Francisco.

AGE RANGES OF PARTICIPANTS SERVED

1 to 5	24%
6 to 12	72%
13 to 18	92%
19 to 21	44%

Programs may serve more than one age range. Source: National Assembly of Local Arts Agencies

GENERAL PROGRAM INFORMATION

	Average	Median
Staff	3.5	2.0
Volunteers	23.0	5.0
Consultants	9.2	8.0
Annual Budget	$158,537	$84,000
Annual Youth Served	407	100
Year Started	1986	1989

The median and average are both provided because of the broad range of responses. The median is the middle value of a set of numbers arranged in order of magnitude. The average is the sum of the observations divided by the total number of observations. Source: National Assembly of Local Arts Agencies.

Programs that reach youth by engaging them in cultural activities arise under many circumstances. Some are started by artists or teachers concerned about young people; others are begun by mayors or by juvenile justice or youth workers who want to provide positive experiences for children and youth.

When visual artists at City Center Art in Birmingham, Alabama, noticed neighborhood children hanging out at their warehouse, they developed an arts program—Space One Eleven—for youth who live in the nearby housing complex.

In Buffalo, New York, children knocked on the door of a local artist named Molly Bethel asking her to teach them to paint. That was over 35 years ago, and today, MollyOlga Neighborhood Art Classes remains a neighborhood sanctuary, available to any young person.

Television director Roberto Arevalo began The Mirror Project at Somerville Community Access Television in 1992 after meeting eight teenagers at a local park in Somerville, Massachusetts. He began to work with them, helping them to explore their neighborhoods with video cameras. Two of the videos won awards, and now, with partial funding from the U.S. Department of Housing and Urban Development, the program operates at housing developments, Boys and Girls Clubs and community centers in the area.

Sometimes artists who have retired from their performing careers draw upon their backgrounds to help young people. Former ballerina turned defense attorney Sherry Jason and her public defender husband Bob started the Sentenced to the Stage program for juvenile offenders in

92% of the arts and humanities programs work with youth ages 13-18, 72% with children ages 6-12

Topanga, California. In this program, offenders must participate in acting and dancing workshops as a condition of their probation. Similarly, a former Joffrey and American Ballet Theatre dancer leads classes at OneArt studio's Kids Off Streets program in Miami, Florida, located in one of the most violent neighborhoods in the country.

Some programs were founded by nationally known artists or organizations. Alvin Ailey Company, for example, initiated AileyCamp for high-risk children, and the dance camp now runs in Frostburg, Maryland, Kansas City and New York City. Since 1966, the Arena Stage in the District of Columbia has run the Living Stage Theatre Company for poor children, teen mothers and incarcerated youth. The Cleo Parker Robinson Dance Theatre is building a positive record with first-time offenders, teen parents and other at-risk youth through its Project Self Discovery in Denver.

For other organizations, the impetus to launch youth outreach programs is more practical. For example, the Settlement Music School in Philadelphia runs an arts-enriched preschool program for children living in a public housing project across the street. Since the School was empty during the morning hours, it seemed logical to use the space for nearby children.

It is impossible to pinpoint exactly what stimulates the personal vision and commitment of the individuals behind these programs. Whatever their reasons, perhaps the most compelling is that the needs of today's children are so profound.

PROGRAM CONTENT

These programs provide children with a rich range of opportunities to create and to reflect, from 10-minute skits to Shakespeare, rap music to opera and rites of passage ceremonies to ballet. Children in these programs produce custom-designed T-shirts, ceramics and murals. They play saxophones and violins and transform public spaces into places of beauty. The programs facilitate youth's production of videos to help rival gangs understand each other and to help teens communicate with adults. Teen mothers improve their parenting skills using children's literature. Young people research the history of their communities, sometimes using a video camera and sometimes a pen, in order to gain a perspective on the present. The children learn how to become museum docents and what it takes to become a curator.

There is no one cultural discipline that dominates the field. Taken together, the programs report that they spend 24 percent of their time on theater, 18 percent on music, 16 percent on literature, 15 percent on dance, 8 percent

Washington State Historical Society, Capital Museum

on other humanities and 7 percent on the visual arts. The remaining 12 percent is spent on a variety of other activities, such as folk arts and film.

Even though these are not primarily social service programs, they provide an array of support services for children and youth beyond arts and humanities activities. Because of the difficult circumstances of many participants' lives, it is not uncommon for programs to offer conflict resolution sessions, life skills and job training, job and college counseling, tutoring and sometimes even meals and transportation services.

Tracy Schiefer

East Bay Center for the Performing Arts

The Manchester Craftsmen's Guild in Pittsburgh, Pennsylvania, in addition to offering an Arts Apprenticeship Training Program in ceramic arts, computer imaging, drawing and photography, also provides college counseling services. This combination may account for the fact that 74 percent to 80 percent of participants in the Program are accepted into college, compared to 20 percent in the surrounding community.

Tutorial programs in math, reading and computers, as well as dance, heritage arts, poetry and vocal arts are available to the children participating in the STARS Program—Success Through Academic and Recreational Support, sponsored by the City of Fort Myers, Florida. When the Program began, the majority of its students had less than a C average, but now 80 percent maintain a C average or better. The city police point to a 28 percent decline in juvenile arrests since the Program was founded in 1989.

Some programs charge a modest fee, but scholarships and waivers generally are available for children who cannot afford it. Most materials are provided free-of-charge. Prime Time Family Reading Time, a project of the Louisiana Endowment for the Humanities, gives children's books to families so parents can read them aloud to their children at home. Children on scholarship participating in Project LIFT, The Dance Ring DBA New York Theatre Ballet program, receive free ballet lessons, dance clothes, transportation money and books. Project LIFT also provides school clothes, winter coats and emergency medical care when needed. The Sarasota Ballet of Florida provides instruction, dancewear and transportation to scholarship participants in Dance—The Next Generation.

These cultural programs serve both large populations and small numbers of youth. Appalshop in Whitesburg, Kentucky, involves 13 youth a year in a program that uses videography as a way to document Appalachian culture. In contrast, 120 teenagers sing in the Oakland Youth Chorus in California, while 2,000 children participate in dance, creative-writing, music, theater and visual arts classes in recreation centers in Columbus, Ohio's Children of the Future program.

The average number of children served annually by these programs is 407; the median number, 100. Sixty percent of the programs report annual increases in attendance since they began.

PROGRAM STAFF

Most programs employ a small number of staff and make additional use of volunteers and consultants.

The median number of children served by arts and humanities programs annually is 100

PARTNERSHIPS

Programs were asked to list the major partners critical to their development and sustainability Partners provided a variety of services such as funding, materials, facilities, visibility, public support and board member service. Source: National Assembly of Local Arts Agencies

Schools (K-12)	68%	Federal Government	43%	Police	20%
Artists	67%	Youth Groups	39%	Halfway Houses	17%
Foundations	61%	State Governments	36%	Women & Children Programs	17%
Corporations	59%	Local Arts Agencies	33%	Homeless Shelters	17%
Arts Organizations	56%	Mayors' Offices	31%	Community Development Corporations	16%
Media	52%	Religious Organizations	28%	United Ways	15%
City Governments	50%	Volunteer Organizations	28%	Chambers of Commerce	11%
Colleges/Universities	50%	Libraries	26%	Humanities Councils	10%
Neighborhood Groups	46%	City Councils	26%	Governors' Offices	8%
Social Service Agencies	46%	County Governments	22%		

"Consultant" is a category that includes the artists and scholars who work directly with children and youth. Each employee works long hours for modest pay and little job security, using his or her skills and energy to provide youth with new perspectives and new experiences.

Over an average year, programs employ 3.5 permanent staff members, 23 volunteers and 9.2 consultants, primarily artists and scholars. The annual median number of staff is 2, with 5 volunteers and 8 consultants.

Most programs provide some type of training for people who work directly with youth. This training is likely to be provided in-house by more experienced personnel. Only one-third of the programs provide ongoing training, however. A majority of programs prefer staff who have had previous experience working with children and youth.

Who are the individuals working most closely with children in these programs? They are poets, actors, dancers, musicians, painters and museum curators, to be sure. They also are college teachers, historians, recording technicians, commercial artists, maskmakers, muralists, electronic and print media experts, lawyers, public health nurses, youth and social service workers, along with many others.

Young Aspirations/Young Artists (YAYA) program in New Orleans teaches youth the occupational aspects of art by partnering juveniles with commercial artists every day after school and on weekends to work on projects and commissions, which they create and then sell.

Television Executive Producer Chris Schueler staffs, along with lawyers from the University of New Mexico Institute for Public Law, *FENCES*, a computer-based interactive television show, produced by teens. Teens are exposed to writing, video production, editing, graphic development, set design and construction.

In Vermont, public health nurses are an integral part of the Read With Me, Teen Parent Project offered by the Vermont Council on the Humanities. Nurses identify interested teenagers and transport them and their infants to the literacy through children's literature program. Professors from local colleges, librarians and independent scholars facilitate these sessions.

Tucson-Pima Arts Council

The annual median number of staff is 2, with 5 volunteers and 8 consultants

Through home visits made by public health nurses, the project is able to extend its programs to teens unable to visit its site and to reinforce the importance of reading to a child among participants.

PARTNERSHIPS

While this study focuses on programs outside school curricula, schools remain very much involved. Sixty-eight percent of the arts and humanities programs report that they work in partnership with schools. Schools identify children who would benefit from these programs and make their facilities available after hours. Some programs deliberately build on in-school learning, while others run in-school programs in addition to community programs.

Partnerships are an integral part of these programs. In fact, most organizations seek and develop collaborations with other groups, enriching their resources and expanding the opportunities they can provide for children and youth. To a large degree, the impact and sustainability of these programs depends on innovative alliances. Partners can be active participants or providers of support services such as facilities, materials and funding.

The Victory in Peace Program, created by the Charles A. Wustum Museum of Fine Arts in Racine, Wisconsin, is a partnership among the Museum, the Racine Urban League, the Racine Council for the Prevention of Drug and Alcohol Abuse and The Taylor Home and Education Center. In this program, young people create books that are then sold to museums and rare book collections around the country or placed in the local library and the Wustum Museum.

California Lawyers for the Arts in San Francisco collaborates with the San Francisco Unified School District and the Private Industry Council, a nonprofit organization that administers federal Job Training Partnership Act funds, to find employment for youth in local cultural institutions.

The Community Arts Partnership program, run by Plaza de la Raza in Los Angeles, pairs youth with art students from the California Institute for the Arts. These one-on-one mentoring relationships are developed at community centers throughout the city.

Similarly, college students from Brown University, Rhode Island College and Providence College, along with independent music and dance teachers, act as mentors to young people in The Cultural Alternatives Program of The Music School in Providence, Rhode Island. Participating youth also receive training in violence prevention from the University of Rhode Island Teen Crime Prevention Program.

The Cultural Center for the Arts in Canton, Ohio, initiated Children's Art Connection for children ages 8 to 12, in partnership with the Canton Ballet, the Canton Symphony Orchestra, the Canton Museum of Art and The Players Guild. Through this program, children attend artist-led classes and performances held at the participating cultural institutions.

BUDGETS AND FUNDING

Two-thirds of the programs examined in this report were created by arts education and arts organizations such as theaters, dance companies and symphonies. Some are housed in major mainstream cultural and educational institutions such as Lincoln

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68% of the programs report that they work in partnership with schools

Center for the Performing Arts in New York City, The John F. Kennedy Center for the Performing Arts in the District of Columbia and The Wang Center for the Performing Arts in Boston. But many others exist in neighborhoods and inhabit modest accommodations.

The Teen Project of the Center for Contemporary Arts of Santa Fe resides in a converted warehouse near the railroad for which a dollar a year is paid to the City of Santa Fe. Precita Eyes Mural Arts Center in San Francisco rents a two-room space packed with student work. The Artists Collective, Inc., in Hartford, Connecticut, occupies a former Catholic school while it finishes raising the funds needed to break ground on a new building.

While the annual budgets of the community programs surveyed here range from $4,355 to $3,000,000, the average annual budget is $158,537, and the median budget is $84,000. Most piece together their budgets each year from a variety of sources. Ninety-five percent of the programs report more than one source of funding. Acquiring funding and seed money has proved much easier than attracting long-term support. The majority of donors—individuals, foundations, corporations, government—are local. City governments provide funds to 58 percent of the programs; local foundations, to 55 percent; local corporations, to 50 percent; and individuals, to 40 percent.

State and federal governments are a significant source of financial support for these programs. Almost half receive some support from their state government. The National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH) and/or the Institute of Museum Services (IMS) support or have supported 43 percent of organizations surveyed.

In all, 43 percent of the programs receive funds from federal agencies, including, in addition to NEA, NEH and IMS: U.S. Department of Agriculture (Extension Service); Corporation for National and Community Service (AmeriCorps); Corporation for Public Broadcasting; U.S. Department of Education (Title 1, Compensatory Education); U.S. Department of Health and Human Services (Head Start, Center for Substance Abuse Prevention); U.S. Department of Housing and Urban Development (Title 1, Community Development Block Grant; Public Housing Drug Elimination); U.S. Department of Justice (Office of Juvenile Justice Prevention); U.S. Department of Labor (Job Training Partnership Act, Summer Youth Employment and Training).

Public funds account for the largest source of support for 40 percent of the programs participating in this study. Seventeen percent of these organizations identified municipal government as their largest donor, while state and federal governments were listed as the largest supporters of 11 percent and 12 percent of these programs, respectively.

Above: Japantown Art and Media Workshop. Left: Appalshop.

SOURCES OF PROGRAM FUNDING

	City	County	Regional	State	National
Government	58%	18%	6%	49%	43%
Foundations	55%	5%	22%	17%	34%
Corporations	50%	7%	11%	9%	8%
Individuals	40%	6%	6%	4%	7%
Earned Revenue	10%	1%	1%	2%	0%
Nonprofit Orgs	50%	5%	12%	11%	20%
Other	25%	3%	6%	5%	4%

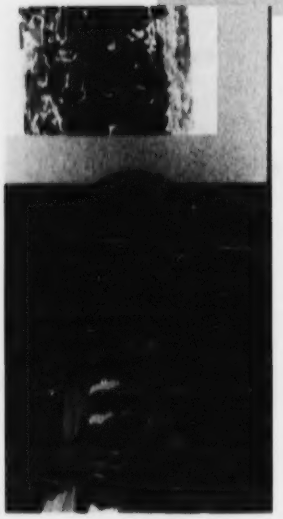
Source: National Assembly of Local Arts Agencies

43% of the programs receive funds from the federal government

4

A Delicate Balance:

PRINCIPLES AND PRACTICES OF PROMISING ARTS AND HUMANITIES PROGRAMS



Federated Dorchester Neighborhood Houses, Inc.

As we have seen in the previous chapter, arts and humanities programs for children and youth vary immensely. Sponsored by different organizations working in partnership with others, these programs offer a range of cultural experiences in a variety of locales.

Are there certain practices, though, that are fundamental to these programs' effectiveness with children? Are there features that cause programs to be captivating rather than merely available?

A substantial body of information exists on the characteristics of successful programs for children and youth.[1] This chapter seeks to describe these attributes from the perspective of artists, scholars and directors of community arts and humanities programs.

This study found that the most effective programs maintain a delicate balance between structure and flexibility, creating opportunities for growth and building on the familiar. Successful programs focus on specific arts and humanities disciplines without ignoring broader child development contexts. These programs work with parents while preserving independent relationships with children. Finally, they capitalize on the unique perspectives possessed by artists and humanists.

The following characteristics were identified through site visits to the nine programs named in the Introduction and Summary.[2] The descriptions below quote liberally from the people directly involved because their voices embody the vision and character of the programs themselves.

Effective programs take full advantage of the capacity of the arts and the humanities to stimulate ways of knowing and learning. These programs teach children new languages: the language of visual images, of movement, of sound. The new skills learned can be exciting; for children and youth whose verbal skills are limited, these new languages are empowering. Arts skills can be wonderfully liberating. "When I teach kids drawing," recalls Carlos Uribe, director of programs at the Center for Contemporary Arts of Santa Fe, Teen Project, "I say, 'The wonderful thing about drawing is you can be anywhere, and you can do it. You can draw anything you want. It's an ultimate freedom for you. It doesn't have to be the greatest piece of artwork. You can throw it away as soon as you do it. But for the moment, you are ultimately free, and there's almost no other place on this planet where you can experience that.'"

The Kaleidoscope Preschool Arts Enrichment Program at the Settlement Music School in Philadelphia provides children with alternative techniques for perceiving their world. As Robert Capanna, executive director of the Settlement Music School, explains, "If you sit at a desk and try to understand your environment only through verbal concepts and verbal communication, it obviously has a different impact on you than if you get up and move around the space, or if you try to look at the space and reproduce it on paper or if you engage in singing and making sounds through instruments. All of those things give you an opportunity to understand your environment differently."

The Experimental Gallery in the Washington State Historical Society, Capital Museum serves youngsters in juvenile detention centers who have failed in mainstream schools and society. This program encourages them to re-engage, re-define and re-enter their families and communities on new terms. "The youth come to us pretty beaten down and with a pretty low self-image. They start believing, perhaps, what people have said about them. But through their abilities to develop a skill in art or in expressing themselves quite differently, they're able to bring up that self-image," says Carol Porter, superintendent of Maple Lane School, Juvenile Rehabilitation Administration.

Respecting young people's arts skills is crucial. "We treat everyone as an actor, or an artist or a writer from the minute they walk in," says Nan Elsasser, executive director of Working Classroom, Inc. Robert Capanna, of the Settlement Music School, agrees. "What is most important to kids is to know that they are in a place that is treating them with respect for their abilities."

Elsasser continues, "What happens a lot of times in education is that your imagination and vision is the last thing that you're exposed to. It's like you can't write a play because you can't write a sentence. When you have a perfect sentence, you're allowed to write a paragraph. When you can write a perfect paragraph, you're allowed to write [a short story]. We do the opposite. We start purely with the imagination and then help youth build the technical skills to finesse their expression of that. I think that's really, really important. These are kids whose ideas and imagination have not been encouraged, not even acknowledged."

This acknowledgment is often the key to altering positively youth's self-image. "I've seen kids walk in here who have been slumped to the ground because their self-esteem is so low," says Ana Gallegos y Reinhardt,

Washington State Historical Society, Capital Museum

"These are kids whose ideas and imagination have not been encouraged, not even acknowledged."

The Artists Collective, Inc.

director of the Teen Project, Center for Contemporary Arts of Santa Fe. "They make bad grades. Their parents beat them, abuse them. They don't feel like they have any skills. They're coming in here, and we see what they have. You give them a little bit of stimulus, and it's like they blossom. It's giving kids permission to have ideas, because they don't even actually acknowledge that they can have an original idea."

Effective programs emphasize dynamic teaching tactics such as hands-on learning, apprenticeship relationships and the use of technology. Traditional teaching methods can be abstract and remote for many youngsters.

"Children don't want to know about things intellectually. They want the experience of doing them," observes Capanna.

Experiential learning acts as a gateway to other kinds of learning. "We found that through the exhibit process, you can teach all kinds of important social and academic skills," says Susan Warner, curator of education, Washington State Historical Society, Capital Museum. "Our students have been unsuccessful in mainstream schools. But they were willing to create the art for the exhibit. And then, by helping to plan the exhibit, they learn things like audience identification, what is appropriate in an exhibit. They use basic math skills in determining how you design and lay it all out. Pretty soon, they are improving their reading and writing skills."

While the goals of the Educational Video Center in New York City do not explicitly include the teaching of math and science, both disciplines are involved when making a video. "There's a lot of science in what we do. You figure out the physics of light and color and distance and motion and time, all the things that are involve[d] in shooting and editing a video," says Steven Goodman, executive director.

Apprenticeship relationships occur in many of these programs. The 52nd Street Project, for instance, pairs young children one-on-one and two-on-two with professional playwrights and actors to write and produce mini-plays.

The use of computers, video cameras and recording and broadcast studios holds enormous appeal for youth who experience the electronic media everyday. Having access to these expensive means of cultural production is a special opportunity for many of them, and the challenge of mastering the machines can be motivating. The technology allows youth what Uribe of the Teen Project calls "a fast hit," the experience of success on which the programs can build.

Effective programs provide children and youth with opportunities to succeed. Central tenets of these programs include generating the expectation of success and then providing the means to accomplish defined goals.

"Children don't want to know about things intellectually. They want the experience of doing them."

For some children, success is completing work, however modest the project. For others, success lies in fulfilling a contract with a community organization, selling works of art or mounting an exhibition or performance.

"We try to guarantee success, because a lot of our kids have not been successful in school," says Robert Sotelo, artist/educator who works in one of the juvenile detention centers in Washington state. "We make sure they finish projects, make sure they finish what they start, no matter how small. They may do 10 percent of their first project, and I may do 90 percent of it as a way of nursing, basically. But I've had kids go from that to wanting to stay when I'm supposed to go home. Then they will call and want to come over and work because they have these great ideas."

These programs dedicate themselves to finding a way for everybody to excel at something. Sometimes it takes a little cleverness. At The 52nd Street Project, actors and playwrights motivate a youngster by writing a play in which he or she will be great, or by performing the child's ideas. The staff also casts according to the unique abilities of the children. "If a kid has a raspy voice, make him or her a pirate. If the kid can't remember long passages, then we're talking a terse pirate. If the kid can't manage to stand still on stage, that terse pirate is tied to the mizzenmast," says Willie Reale, artistic director.

These groups work tirelessly to construct an environment where young people believe that even if a contractor does not pick their design, they are not featured in a performance or their artwork is not picked for an exhibition, it still has value. Dollie McLean, founding executive director of The Artists Collective, Inc., says, "Somebody has to care about what happens to these young people and say, 'No, you can do it better,' or give them the encouragement to try it again, to try it in another way, and if that doesn't work, try it some other way. If they don't do this well, then you find the thing that they do well and concentrate on that."

These programs, however, put a high premium on excellence. Many of the groups put on performances and exhibitions, or sell items the students make. The response of the public is one criterion for excellence. "If the audience didn't like it, not only would we be unhappy, but the kids wouldn't be successful. So it is about creating good theater...it's not so much about social work for kids," explains Carol Ochs, executive director of The 52nd Street Project.

Public affirmation can be the most powerful motivator of all. "It doesn't matter if people tell you, 'Oh, you're wonderful,'" says Elsasser. Outside recognition from the public can be much more compelling. She goes on to explain: "We opened this gallery last Friday, and there were over 200 people who came and bought commissioned work. Bingo!...The youngsters do need positive reinforcement, but they know when it's real and when it's just part of the curriculum."

Effective programs begin small and keep their classes small. One of the reasons these programs have an impact on young lives is that the classes are small. Hands-on learning

The 52nd Street Project

"We try to guarantee success, because a lot of our kids have not been successful in school."

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Educational Video Center

and apprenticeship programs necessitate small classes. Since mentoring, academic, artistic and personal, lies at the heart of the power of these programs, any dilution of the adult–child relationship diminishes their impact.

"There is a lot of one-to-one time that is spent with adult role models, people who are respected, who pay attention and who give sensitive guidance to the young people," says Bernie Lopez, executive director of the Center for Contemporary Arts of Santa Fe. "That's something that's almost totally absent in their lives. They get almost no one-to-one time with an adult anywhere, certainly almost none at school."

There are practical reasons for beginning small, as well. Putting programs such as these in place requires intense labor. Ensuring success is even more challenging. Beginning with a small number of children is important until a step-by-step strategy for expansion can be implemented.

Effective programs build on what young people already value. The experiences that children and youth bring with them are not only valid, but also the core around which the learning process is built. Not all children and youth, however, come to these programs believing that the arts and the humanities are particularly relevant to their lives. "You cannot throw somebody who has been beaten down most of their life into a drawing class and expect them to understand the beauty of drawing. They're not there yet," recognizes Uribe. "Getting them there" means beginning with what youth value and understand.

For many of the young people in these programs, economic survival is a critical issue. Getting a job relates to this primary concern. "I like to have pragmatic goals for these kids," says Dennis Taniguchi, executive director of the Japantown Art and Media Workshop, "and something real for them to get into, that they can see how they can make some bucks. That's a very good way to reach these kids."

These young people are not rejecting the adult world, but trying to figure out how effectively to play a role in it. "You can't exclude kids from the adult world because that's where they're headed and that's what much of their frustration and longing is about," says Lopez.

The staff of The Artists Collective, Inc. would agree. Among its offerings is a Summer Youth Employment and Training Program that rewards discipline, appropriate dress, grooming and good behavior with a small stipend. The Artists Collective, Inc., located in one of Hartford, Connecticut's poorest neighborhoods, now is known locally as the "oasis on Clark Street."

But if learning art for pay "buys a little patience," so does the use of technology for this media-savvy generation. The Japantown Art and Media Workshop uses computer games to teach design and offers an apprenticeship in computer graphic design. The Educational Video Center recognizes that learning to communicate through a video camera is part of the attraction of its program. The apprenticeship program in videography capitalizes on young people's interest in media.

"There is a lot of one-to-one time that is spent with adult role models."

Both of these programs apprentice youth to professionals who are completing specific projects under contract. Working on "real-world" projects in a "real-world" environment with a client and a contract, deadlines, telephones and fax machines makes the task more compelling. It also addresses a central concern many young people have about their futures: their employability.

Future employment is exactly what is behind the YO-TV program at the Educational Video Center. Designed for a small group of high school graduates, YO-TV provides them with advanced, pre-professional training and allows them to create broadcast-quality documentary videos on issues of concern to the community.

Some programs build on current teen fads. Both the silk-screening classes at the Japantown Art and Media Workshop and the Teen Project focus on T-shirt design as a beginning activity. "A lot of kids don't really care about the design aspect. They'd rather leave that to the artist," says Uribe. "But the work of it, the result of producing 500 T-shirts, the mini-thrill of possibly seeing them on the street somewhere appeals to them." For the same reason, the Teen Project is also planning a custom car-painting service to draw at-risk youth to the program.

In a related way, the Vermont Council on the Humanities, which serves teenage mothers, builds on the importance of their babies to them to encourage literacy. The Read With Me program provides a place for isolated teens to talk with others about common concerns, hopes and dreams.

Effective programs have clear goals and high expectations. "These kids, if put into the right kind of environment, can absolutely flourish," says Capanna, reflecting the positive expectations the directors of these programs have concerning the children they serve. The "right environment" includes clearly articulated goals with a reliable structure.

Clear goals provide security to children whose lives are often chaotic and overwhelming. Knowing what the expectations are and learning the relationship between effort and results is a potent experience. For many youth in these programs, it is a new one.

In some programs, contracts with outside businesses and organizations—with defined goals, timetables and standards—provide a structure within which artistry takes place, just as preparing for a performance or exhibit provides it in others.

Some programs have set up specific mechanisms for rewarding positive performance. For instance, the Working Classroom, Inc. has a point system: Teens earn points for keeping up their grades in school and participating in classes. These points can be "cashed in" for special events or related travel, or, for some, financial assistance for college.

While programs emphasize mutual respect and openness to the ideas of the children, they also recognize that it is important for adults to set certain parameters; it's not just "anything goes." Willie Reale at The 52nd Street Project describes this arrangement as a "benevolent dictatorship." "The rules are democratic in that everybody gets fair and equal treatment under the law. But the law is the law."

At The Artists Collective, Inc., youth wanting to receive a check from the Summer Youth Employment and Training Program must meet certain grooming, dress and behavior standards. "They know that we're strict. But they also know that we care about them," says Founding Executive Director Dollie McLean.

However, setting expectations for behavior and performance is different from being inflexible or authoritarian. Such rigidity, in

Japantown Art and Media Workshop

part, makes many of these children rebel against school, home and community. As Carlos Uribe points out, "If you come across as an authoritative hard-line, no-flexibility figure, kids are going to turn away from you immediately. That's why the kids turn away from education. That's why they turn away from parents or religious institutions that don't give them the permission to figure it out."

Effective programs provide youth with an accessible and safe haven and a broader context within which to learn. Creating a site where children are physically safe is a crucial requirement. Programs must be located in safe places, accessible by public transportation. When necessary, entrances to the building should be monitored.

The program directors also speak eloquently about the critical need to create a safe haven for ideas and relationships: a "petri dish" where youth can develop caring and respectful relationships with each other and with adults, a place in which children "come away looking at themselves and society differently." Humanities programs — where the emphasis is on exploring ideas are key to developing a broader perspective.

Many directors noted that youth are thirsty for information about their racial and ethnic cultures. Part of The Artists Collective, Inc.'s mission is to provide youth with a more complete picture of their cultural heritage and, therefore, of themselves. "You can't just tell a person that you are somebody. You have to learn who that somebody is, who that somebody was, what those accomplishments were. You have to give them faces that they look at, that look back at them, that say, 'I'm special. I'm somebody special,' whether it's the face of a Wynton Marsalis or a Harriet Tubman," says McLean.

Effective programs are voluntary and are shaped by youth themselves. All nine arts and humanities programs that were visited are voluntary programs. Even within the juvenile detention center, participation is optional. This voluntary participation is an important part of "not being like school."

It also means that programs must be accountable to children, youth and families; if the program does not "measure up," the children will not come. For youth, "measuring up" includes giving them the chance to hold themselves accountable for the success of their experience.

Allowing children and youth to accept responsibility is part of what makes these programs work. "It's not learning to please some external thing. The kids are in charge of the project. We give them the responsibility, and they come through every time," says Warner, of the Washington State Historical Society, Capital Museum program. "They make the choice to change because they aren't being made to."

Effective programs provide quality staff and quality programming. Directors stressed the importance of quality programming and top-notch staff. They believe that economically disadvantaged children, like more affluent children, should have access to the best society has to offer. "The system says the good stuff is for Suzi, but the good stuff is not for Nadine.

Kelly Jerome

"[T]he theory of our program is that everything good belongs to everyone."

Arena Stage

GRANDMA, WHAT HEALTHY TEETH YOU HAVE!
THAT'S FROM EATING A DIET WITH PLENTY OF MILK AND DARK LEAFY VEGETABLES.

Victor's going to get to read *The Odyssey*, and Dawn is going to get to read we-don't-even-know-what because we don't read it ourselves. But the theory of our program is that everything good belongs to everyone," says Victor Swenson, executive director of the Vermont Council on the Humanities.

Capanna concurs, "It is very important for kids to come into contact with adults who are experts, because kids get it on a visceral level that they are dealing with somebody who knows all there is to know about a particular area. Even if you are dealing with kids of very average ability, or even below average ability, when you put them in an art activity or a music lesson with a highly trained person who is at the top of the field, that communicates." Effective programs emphasize excellence.

It is also important to put children in frequent, direct contact with artists and scholars themselves. "Artists process their environment differently," explains Capanna. "When you put an artist in a teaching environment, they stay an artist. When you put a teacher in that environment and give them some art skills, they are a teacher with some art skills. And the kids know the difference."

The talent of children is never an issue in these programs. Effort is. "The kids may not have the ability to become what the teacher is, but when they work at their own level of ability, they do it with the same degree of concentration and commitment that their teacher demonstrates," confirms Capanna.

Effective programs recognize that positive adult relationships are central to success. Directors stressed the importance of finding people who care about young people and are comfortable around them. Effective adult mentors choose to work in community programs, are honest, respectful and flexible and able to adapt quickly to individual situations.

Directors also discussed the need to locate artists who have a sense of fun, who "put a little wink in the work" and who understand that the program is not about them but about the children. "Ego must be checked at the door before entry," says Reale.[4] Terms such as "facilitator" and "shepherds" often were used to describe the role of artists and scholars. The directors considered it essential that the process of creation belong to children and youth.

The adults working with youth must understand the dynamics of working with vulnerable children. "Problems, big emotional problems, are not solved on our stage," declares Reale. "Leave the therapy to the therapists....The theater is a medium of metaphor, and it is far more beautiful and far more moving when it functions at that level."[5] On the other hand, artists and teachers do not ignore the pain, anger or frustrations that may emerge through their work with children. It can be a fine line to tread.

Finding people with all these characteristics is not easy. "It is very difficult because we look for somebody who's skilled in his or her craft. But people who are really skilled can make a lot more money in the industry. So they have to have some inner commitment to work with the kids," says Steven Goodman of the Educational Video Center.

Top Left: Department of Cultural Affairs.
Above: California Lawyers for the Arts.

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"Ego must be checked at the door before entry."

Keeping quality staff also presents a challenge. The pay is low; the perquisites, few; the burn-out, fast; and in some fields, the competition, stiff. "I wish we had more resources to give staff sabbaticals and professional development so that this is a career and not a side thing," says Goodman. But there are benefits for the teachers and volunteers, which help to create a mutually sustaining community. "I think one of the big linchpins in our success has been creating a program that is both satisfying to the people we're serving and the people who are volunteering," says Reale. "What we're able to do is give people, give our volunteers, a way to use their skills and to serve the community. I think whenever you can do that, people feel good about themselves. And that's it. We're not changing our world. You can't make a policy out of this. We're just a bunch of people who happen to want to affect a bunch of other people. You can't codify it. It's as individual as any relationship is."

Tracy Schefer

Effective programs work in partnership with parents, but recognize their different relationship with youngsters. Every program stresses the importance of parents. Acceptance and appreciation by parents is very important to young people, even children living with family difficulties. As Abe, one young person at a juvenile detention center, says, "Kids like to send stuff home. They give it to their parents and say, 'Hey, look. I did this.'"

"We are desperate to maintain relationships with parents," acknowledges Carol Ochs. "Nothing makes kids feel better than the parents showing up for the show and being there. So we try to be as communicative as possible in terms of everything that we're doing."

Reale points out, "Most of the kids who we work with have remarkable, hard-working, decent parents—folks trying to do the best for their families and themselves. Getting to know the parents is part of the job. As your relationship with a child deepens, you can work together with a parent to help the child through difficult stretches. When a kid exhibits behavior that is difficult to understand, ask his or her parents to shed light. They usually have the answers. ... Above all, the parents must be treated with respect.'"

Even so, creating an independent relationship is important, particularly with older children. For many adolescents, parents are "part of the problem." And sometimes youth are more willing to talk about important issues with caring adults outside of their families.

For some programs, however, the distinction between being a parent and being a child has vanished. Programs for one are often for the other, as exemplified by the Vermont Council on the Humanities' Read With Me program for teen parents.

Many of the parents of the children who attend the Kaleidoscope Preschool Arts Enrichment Program are young themselves. These parents are required to attend five hour-long parenting seminars each semester. "The Program has provided a mentor-type relationship between parents and faculty. It has been very beneficial. We have had a number of parents who have decided to go back to school to get GEDs and to go to community college. We have been very conscious that it's important to pull the families into the whole mix," says Capanna.

Effective programs exist in institutions committed for the long term. For Robert Capanna, offering sustained programming and a stable community

"Nothing makes kids feel better than the parents showing up for the show and being there."

home-away-from-home is not just practical, but moral. It is "cruel" to bring children into a positive environment that cannot be sustained. "You have to commit to being there for kids for all of the time you've said you are going to be. So if it is a 3-year program, you have to be funded for 6 years, so that the kids coming in at the beginning and the kids leaving at the end both have the full range of the 3-year experience. If you are going to build a relationship with the community, you have to say, 'We are here, we are it, and we are going to keep doing this. We are really committed to doing it.'"

Being available means more than providing activities. It means creating a location children can come to over time for a variety of reasons; a place that is a stable element in their lives. For instance, The 52nd Street Project, in looking for new space, made it a priority to move back into the heart of the neighborhood it serves and to find space suitable for youth to just drop in.

The challenges of building and maintaining sustained, long-term programs are considerable. Raising general support and multiyear funds, particularly in the midst of government funding cuts and over-stretched foundation resources, is very difficult. While the hybrid nature of these programs—part arts and humanities and part youth development—is one of their strengths, it makes fund-raising efforts more difficult. "The frustration is, some funders can be remarkably and painfully inflexible in their areas of interest," observes Capanna.

Effective programs are gateways to other services for children. While the directors are clear that they offer arts and humanities programs and not social service programs, they also recognize that the programs can be gateways to other services for their constituents. They can teach children how to navigate other networks. They can advocate on their behalf. "Obviously, part of the kid needs to brush his teeth, and part of him needs to go to the dentist, and part of the kid needs shoes on his feet and the other part of the kid needs a stimulating environment and an opportunity to express himself artistically and to be fed and nurtured. It is all part of the kid," says Capanna. Recent Head Start funding has allowed his Kaleidoscope Preschool Program to hire a full-time social worker to coordinate services for children and act as a bridge to families.

Because both the Washington State Historical Society, Capital Museum and the Vermont Council on the Humanities programs work in partnership with health, social service and/or education systems, the artists and scholars are part of a multidisciplinary team.

Nan Elsasser does not have a social worker on staff, but she advocates for the Working Classroom teens herself. "The sad part of it is, there's a real difference when I go to school for someone, and the parents do."

Most programs do not have formal links with other service providers, but like Elsasser, going the "extra mile" for children is part and parcel of the program's work. This commitment to service is the overriding reason these programs can make such a difference in the lives of young people.

Above Left: Center of Contemporary Arts (COCA). Far Left: East Bay Center for the Performing Arts. Below: The Brooklyn Children's Museum.

"You have to commit to being there for kids for all of the time you've said you're going to be."

5

Looking Ahead:

A NEXT-STEP AGENDA

This survey paints an enticing picture of the effect community arts and humanities programs have on children and youth. It also suggests the value of supporting these programs, promoting their proliferation and conducting more extensive studies of their effectiveness.

THE NEED FOR TECHNICAL ASSISTANCE

Most of these community organizations operate with limited staff and small budgets. Technical assistance programs, perhaps supported by the corporate sector, community foundations or local arts or humanities councils, should be developed to strengthen their administrative and fund-raising capacities.

With increased resources, new areas could be explored to expand the effectiveness of programs and enhance staff opportunities. For example, staff could learn from and train at other centers. Travel grants, paid sabbaticals, staff mentorship programs and performance exchanges would all contribute to creating a network to enrich existing programs. In time, new types of communication could lead to new collaborations and partnerships among centers.

COMMUNITY LINKS

The needs of families and children are usually multiple, changing and varied. However, in most cases, community services are organized narrowly to respond to specific problems. A common consequence of this segmentation is that children and their families must go to different agencies to receive different but related services. Thus, families receive fragmented and insufficient assistance.

Many of the children and youth in these arts and humanities programs also visit other community institutions. Strategies to link cultural programs with schools, public agencies and other community organizations are greatly needed to develop coordinated responses to interrelated problems. Such a linking of services and providers would reap the added benefit of allowing scarce resources to yield greater returns.

Upper Right: MERIT Music Program of Chicago. Right: Guadalupe Cultural Arts Center. Lower Right: MollyOlga Neighborhood Art Classes.

ASSESSMENT AND EVALUATION

Cultural leaders currently are searching for an approach to assessment that enriches understanding of effectiveness and provides programs with an ongoing tool for evaluating and improving their practices. To this end, Project Co-Arts at the Harvard University Graduate School of Education began a study

Technical assistance should be developed to strengthen program capacities

GRAM
GRAM
RM

in 1991 of community arts education centers with sustained programs in economically disadvantaged communities. The University published in-depth portraits of five exemplary centers in *Safe Havens: Portraits of Educational Effectiveness in Community Arts Centers that Focus on Education in Economically Disadvantaged Communities*. Harvard also developed and published, in *The Co-Arts Assessment Handbook*, an assessment technique that uses assessment forums and "process folios" to describe effectiveness.

With increased competition for fewer dollars, however, finding ways to measure results takes on a new urgency. Several nationwide initiatives expect to yield important information. The GE Fund, both individually and in collaboration with the John D. and Catherine T. MacArthur Foundation and the President's Committee on the Arts and the Humanities, funds several research projects whose goal is to demonstrate the impact of arts education.

The National Assembly of Local Arts Agencies is collaborating on two studies with local arts agencies to evaluate arts programs that also have social goals. The first study, a partnership among the City of Los Angeles Cultural Affairs Department, the Chicago Department of Cultural Affairs and the New York City Department of Cultural Affairs, will measure the effectiveness of arts programs that are designed to address public safety issues and reduce crime. Evaluation and research methods for this study are being developed and conducted by the Rand Corporation.

The second multiyear study is a collaboration among the Regional Arts and Culture Council in Portland, Oregon; the City of San Antonio, Texas, Department of Arts and Cultural Affairs; and the Fulton County Arts Council in Atlanta, Georgia. The project seeks to develop and test models for evaluating programs designed to improve the lives and reduce criminal activity of at-risk youth. As a portion of the study, the training for artists and social service personnel also will be evaluated. This project will culminate in the development of a handbook to guide additional agencies in community arts program development and artist training. Startup funds for the project were provided by the National Endowment for the Arts, and the U.S. Department of Justice is an active partner in its evaluation component.

Strategies for developing and funding assessments must be an integral component of program planning.

With increased competition for fewer dollars, finding ways to measure results takes on a new urgency.

Above: Asian Americans United. Right: Center for Contemporary Arts of Santa Fe. Far Right: Artists Raising the Consciousness of Humanity (ARCH) Productions.

Donors can play an important role in ensuring the evaluation of community arts programs for at-risk youth both by funding this component of projects and by providing technical assistance for developing useful, practical and credible research.

THE ISSUE OF FINANCIAL SUPPORT

Even as these programs for youth make striking advances, their financial future is threatened; many of their sources of support are in jeopardy. Government funding cutbacks will affect these programs severely. The substantial reduction in federal funds for the National Endowments for the Arts and the Humanities and the Institute of Museum Services will mean not only less money for programs like these, but also markedly increased competition with other programs for the reduced number of grants. Other government programs in education, housing, job training and social services also face reductions or elimination at the federal, state and local levels.

Chrissie Orr

In fact, cuts in public support may signal an unprecedented upheaval in the entire nonprofit sector. A recent study by Nina Kressner Cobb for The Rockefeller Foundation, published by the President's Committee, with the Texaco Foundation, shows that donations by individuals for any charitable purpose are stagnant, even as individual wealth has increased. "For the first time since 1986, total giving has fallen below 2% of Gross Domestic Product; private charitable giving is not growing with a stronger U.S. economy."

While private foundations alone cannot be expected to "save the day," their leadership and decisions are pivotal, now more than ever. Some already support community cultural programs with funding and research. But programs will not survive without sustained support and new resources.

The organizations in this survey do not pretend that they have all the answers for at-risk children and youth. The arts and humanities are not "miracle solutions." At the same time, something very important is being achieved. These programs have a positive impact on the lives of youth. Their fresh, sometimes novel, approaches, implemented by caring, committed artists and scholars, are worthy of a closer look and increased support.

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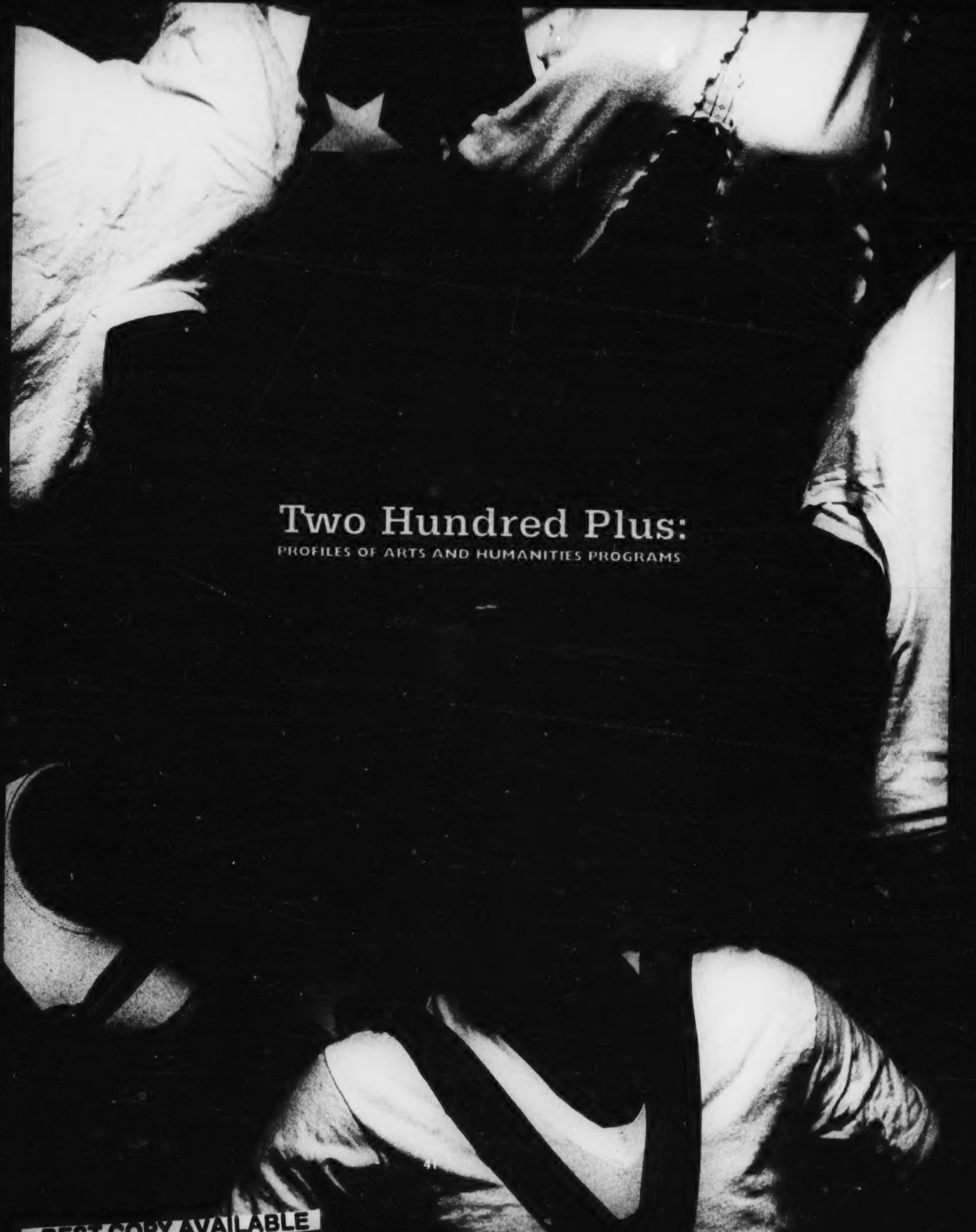
Programs need sustained support and new resources



Two Hundred Plus:

PROFILES OF ARTS AND HUMANITIES PROGRAMS

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The arts and the humanities programs profiled in this section were identified by a broad range of organizations and agencies: arts organizations; national arts and humanities service groups; national networks of community institutions, such as Boys and Girls Clubs, libraries, museums and parks; national youth and social service organizations; foundations and government agencies. The President's Committee did not visit or review every program profiled in the study. Each of the 600 identified programs was screened to select those working primarily with at-risk children, offering sustained arts and humanities programs outside of the public school curriculum. In addition, the selected programs focus on youth development through the arts and the humanities as one of their expressed goals.

Staff at the 218 programs that met these criteria were interviewed to gather information on:

- Why a program was created
- What arts and humanities activities are offered
- What community conditions and resources exist
- Who the program serves
- How services are delivered
- Whether staff, including artists and scholars, are trained
- Who the program's partners and supporters are
- What the impact is on participants
- How effectiveness is measured

The following arts and humanities program descriptions are arranged alphabetically by organization. Organizations that begin with "The," or with the Spanish equivalent "El" or "La," are alphabetized without regard to the article. For instance, The Village of Arts and Humanities will be found under Village; El Puente, under Puente. An alphabetical list of organizations and their programs by state begins on page 154. While most of the headings in the profiles are self-explanatory, a few deserve comment. Both the "Youth Served" and "Budget" numbers are annual numbers. "N/A" means "not available."

To assist the reader in identifying the programmatic focus of each program, icons representing different cultural disciplines have been developed. The key to the icons follows.

Creative Writing

Dance

Design

Film

History

Humanities

Literature

Media Arts

Multi-disciplinary Arts

Music

Photography

Theater

Video

Visual Arts

**Organization:
Administrative
Office of the Courts/
Juvenile Services
Kenton County
Building, Room 606
303 Court Street
Covington, KY 41011
606-292-6421**

**Program: Theater
in Diversion
Year Started: 1993
Focus: Theater
Youth Served: 20
Ages: 8–17
Budget: $15,000**

This program is designed to divert teen offenders from the formal court system, reduce delinquent behavior, increase positive peer interaction, enhance critical thinking abilities, bond youth to the community, develop in youth an appreciation for the arts and increase their understanding of the legal system through dramatic interpretation of concepts such as authority, justice and responsibility. Program goals are met by engaging youth in role-playing and improvisational theater techniques in classes conducted by professional actors over a 10-week period, culminating in a final production. Youth continue to be involved by training to be junior facilitators or technical production staff. Other youth participate in the program through creative-writing classes leading to script development and through visual arts classes involving set design. The program, originated by Peg Phillips, an actress of recent *Northern Exposure* TV fame, can be summed up best in her words: "It went over with a 'bang' right from the first. Kids are in love with the drama exercises and theater improvisations taught in the program. The kids' enthusiasm and the way they respond is all we need to justify our presence in their lives."

**Organization: African
Heritage Dancers and
Drummers
4018 Minnesota
Avenue
Washington, DC 20019
202-399-5252**

**Program: African
Heritage Dancers
and Drummers
Year Started: 1960
Focus: Dance & Music
Youth Served: 250
Ages: 3–21
Budget: $100,000**

The African Heritage Dancers and Drummers, located in Washington, DC's inner city, teaches dance traditions in an environment that, according to Executive Director Melvin Deal, serves as a surrogate family and a repository for African cultural research and documentation. The teen program includes an intensive regimen of 2- to 3-hour dance and drumming classes 5 days a week, during which participants also learn performance skills and study the costumes and history of the dances. Supplementing the cultural program are mentoring services that encourage character development, teach life skills, advise on teen pregnancy prevention, assist with truancy problems and support general equivalency diploma preparation. "We've come to realize we need to make a whole person before we can make an artist," says Deal. The dancers and drummers receive a stipend and community service hours toward high school graduation for performing throughout the year at local community centers, schools, festivals and cultural centers. They recently performed at New York City's Lincoln Center. Participants move through the program in stages from student to performer, performer to teacher and teacher to mentor. This progression helps youth gain exposure to the larger world and see options for becoming positive contributors to the community. "Staff and instructors evaluate the program almost daily. We need to constantly assess the morale of the youth and outside influences to ensure solidity," says Deal.

Organization: Alliance for the Progress of Hispanic Americans
83 Hanover Street
Manchester, NH
03101
603-627-5127

Program: ALPHA TEEN Theater
Year Started: 1992
Focus: Theater
Youth Served: 53
Ages: 12–19
Budget: $50,000

Hispanic youth have an outlet to express themselves, develop cultural pride and receive the mentoring and guidance they need to be successful in school and life because of the ALPHA TEEN Theater program. During the school year, the teens attend the program twice weekly after school for 1 hour of academic tutoring and 1 hour of theater work. The teens do theater exercises under the guidance of an artistic director. The theater work helps them develop decision-making skills, address social issues, improve coping skills and build their self-esteem. The teens write five scripts based on issues or conflicts in their own lives. They perform these and other skits before audiences of peers in community settings. ALPHA makes a commitment to work with youth until they are accepted into college. An intensive, 8-week summer program also is offered to these youth, with a shared focus on academic and theater skills.

> **“Hispanic youth have an outlet to express themselves, develop cultural pride and receive the mentoring and guidance they need to be successful in school and life because of the ALPHA TEEN Theater program.”**

Organization: American Indian Contemporary Arts
685 Market Street
San Francisco, CA
94105
415-495-7600

Program: In Our Own Words
Year Started: 1994
Focus: Multi-disciplinary Arts
Youth Served: 15
Ages: 12–18
Budget: $25,000

In Our Own Words uses the arts to provide Native-American youth in San Francisco with a supportive peer group and positive role models. The 1994/1995 program taught young people how to integrate modern technology with native traditions to produce videotapes and radio programs. Meeting once a week for 3 hours at the Indian Education offices in the participants' community, the program was divided into three phases. In phase one, youth learned about poetry from a poet and Lakota drummer, wrote their own poems and compiled an anthology. In phase two, they worked with the local public radio station to produce their own radio program: They read their poetry on tape, edited the tape and then aired the program with a live call-in session. In phase three, working with computer technology, youth learned how to combine imagery, music and words into a videotape of their poems, which was shown at a final event for families and friends. “I know that this program helped prevent at least one of the participants from dropping out of school,” says Janeen Antoine, director of American Indian Contemporary Arts, adding that youth had to stay in school to participate in the program. “Even though they didn't get paid to participate, they came diligently every week and often on Saturdays.”

Organization:
American Variety
Theatre Company
2027 W. Broadway
Minneapolis, MN
55411
612-521-4439

Program: American Variety Theatre Company 4-H
Year Started: 1981
Focus: Multi-disciplinary Arts
Youth Served: 250
Ages: 4–19
Budget: N/A

The American Variety Theatre Company (AVTC) is an outgrowth of a 4-H garden project developed to meet the changing needs of youth in the program as they grow older. Using an old abandoned theater, AVTC offers classes in jazz, tap, ballet, acting, improvisational theater, piano, voice and recording. Each discipline is split into different classes by age and proficiency level. The classes all culminate in a production at the end of each session. Students, ages 4–19, come to the theater after school at least three times a week to take different, 90-minute classes. The program is open to all county residents and relies heavily on community volunteers. Transportation is provided, and the $10 annual fee is waived for those unable to afford it. Using points awarded for good work and behavior, students buy items donated to the theater store by local corporations. The AVTC encourages youth to express themselves, share ideas and explore new and challenging topics as they work together to present a theatrical production.

> **“The AVTC encourages youth to express themselves, share ideas and explore new and challenging topics as they work together to present a theatrical production.”**

Organization: Andrew Cacho African Drummers and Dancers, Inc.
P.O. Box 15282
Washington, DC 20003
202-889-0350

Program: In-School and After-School Program
Year Started: 1969
Focus: Dance & Music
Youth Served: 30
Ages: 6–21
Budget: $85,000

Over 25 years ago, Andrew Cacho started teaching African dance and drumming to youth at Friendship House, a community center in Washington, DC. When he saw how young people responded, he developed a new organization to focus on these art forms and African cultures. The mission of Cacho's Program is to provide youth with positive alternatives in their lives. Three evenings a week and on Saturday afternoons, participants come together to learn about African cultures through dancing, drumming and mask-making in anticipation of mounting a final production. There is a daily summer program in which young people are paid for participation through a government youth employment initiative. Fifteen children have been with the Program for almost a decade, and a number have gone on to earn college degrees.

Organization:
Appalshop
306 Madison Street
Whitesburg, KY 41858
606-633-0108

Program: Appalshop Media Institute
Year Started: 1988
Focus: Video & Humanities
Youth Served: 13
Ages: 13–17
Budget: $110,000

Located in central Appalachia, Appalshop is an arts and education center that provides local people a modern vehicle with which to tell their stories. There are two primary programs for youth at Appalshop; both are designed to reform traditional education and to help teens better understand Appalachian culture. The Roadside Theater Company, a storytelling theater company, conducts extended school residencies. Youth interview community members and turn the stories they hear into theater pieces, which they present to the community. Appalshop Media Institute (AMI) is a 6-week summer video production project for sophomore and junior high school students. It emphasizes analytical thinking, good study habits and collaborative learning through the teaching of media production skills and their use in examining community issues. College students who have graduated from the program act as group leaders to teach technical, research and leadership skills. Youth are paid to participate in classes and production exercises for 40 hours a week. For the last 2 weeks of the program, participants go into communities, interview residents and produce a documentary based on the interviews. "The program teaches youth about their history and fosters community responsibility and the idea of giving back," explains Educational Services Director Robert Gipe. "We find that the rate of college attendance for kids going through the program is much higher than the average rate here. The program helps focus kids on who they are and what they want for themselves." During the school year, AMI interns work with teachers to develop media studies curricula and teach portions of classes to pass on their video skills to other students.

Organization:
Arena Stage
6th and Maine Avenue, SW
Washington, DC 20024
202-234-5782

Program: Living Stage Theatre Company
Year Started: 1966
Focus: Theater
Youth Served: 300
Ages: 3–18
Budget: $585,000

Kelly Jerome

Living Stage Theatre Company is the outreach arm of Arena Stage, one of the country's preeminent professional regional theaters. Living Stage is an improvisational theater program that draws from the lives and concerns of audience members to develop the content for its performances. The four ongoing workshops, for physically disabled toddlers, impoverished second graders, teen mothers and incarcerated youth, give traditionally overlooked populations a voice. The first part of each workshop focuses on a scenario in which the main character is always the same age as the participants and faces a dilemma. At a crucial moment, the scene freezes, and the group improvises how the scenario can be resolved. During the second part of the workshop, the participants work on theater exercises to develop skills in communicating emotions and creating characters, on building sets and more. Then, each group works together to create an improvisational performance of its own. Professional actor/educators lead the workshops, tailoring each to the specific needs of the group. Youth participate weekly over a 5-month period, working 1½ to 3 hours in groups of no more than 20.

Organization:
Arkansas Arts Center
Museum
9th & Commerce
Little Rock, AR 72203
501-372-4000

Program: Museum
School: Outreach
Programs
Year Started: 1990
Focus: Visual Arts
Youth Served: 3,917
Ages: 5–21
Budget: $31,000

The Museum School: Outreach Programs of the Arkansas Arts Center Museum work with 16 sites in the greater Little Rock area to develop hands-on, responsive arts programming primarily in the visual arts. Working with each site, the director of the Museum School and a faculty member help determine specific goals for the site. Once a faculty match is made, that artist works with the site contact to decide on Program content, on recruitment and on the nature and frequency of youth participation. For instance, at a homeless shelter, staff wanted to give participants some sense of control over their environment. As a result, the art project focused on constructing boxes and environments within these boxes. Sites include a variety of organizations serving at-risk populations: shelters for battered women, teen mothers and homeless families; youth organizations; a housing authority; an alternative school for delinquent youth and a variety of multipurpose social service centers. David Bailin, director of the Museum School, believes that the Programs have improved his organization: "The community respects the Arts Center as a good neighbor. It promotes the feeling that art can have a place in the well-being and health of the community; it does enhance and enrich the lives of our children, youth and families."

Organization: Armory
Center for the Arts
145 N. Raymond
Avenue
Pasadena, CA 91103
818-792-5101

Program: High School
After-School Program
Year Started: 1992
Focus: Visual Arts
Youth Served: 60
Ages: 14–18
Budget: $65,000

Armory Center for the Arts offers a variety of arts education programs in the schools, the community and at its studios and gallery. The Armory's High School After-School Program is run in partnership with the Cal Arts Community Arts Partnership (CAP) program and Pasadena's Visual Arts and Design Academy, a public school "academy" (a school within a school). Twice a week for 3 hours and on Fridays and Saturdays for open studio time, students selected for the Program come to Armory to study letterpress or photography. Professional artists and teaching assistants from Armory and Cal Arts instruct the classes. Youth learn the technical aspects of each discipline on design projects that reflect their personal concerns and on contracted projects such as bus posters and other public art projects. Pieces completed for the community are then displayed in public venues. At the end of each school year, youth can continue working through the Summer Youth Employment Program. They can become assistants in Armory's in-school photography workshops, apply for (and many have been accepted into) the Summer School for the Arts at Cal Arts or enroll in programs run by other CAP partners. "This is our last opportunity to reach at-risk youth," Director Elisa Crystal explains. "Once they leave high school, they are really out on their own. Through the Program, kids are staying in school and becoming increasingly ambitious."

Organization:
Art in General
79 Walker Street
New York, NY 10013
212-219-0473

Program: Summer Program With Project Reach
Year Started: 1993
Focus: Visual Arts
Youth Served: 50
Ages: 14–21
Budget: $44,000

Joining forces with Project Reach, a community youth crisis counseling center, Art in General has created a summer visual arts program that serves young people from the Chinatown, Little Italy and Two Bridges neighborhoods of New York City. This intensive Summer Program meets four times a week and includes a series of art-making workshops exploring painting, sculpture, photography and computer-based art. Instructors place as much emphasis on process as on product, with the intention of providing a forum for communication and a means by which to demystify contemporary art. Workshops are supplemented by field visits to cultural institutions and by discussion groups about a variety of social, personal and aesthetic issues. Art created by participants is exhibited at the Art in General gallery and in various storefronts in lower Manhattan. This public display of the participants' work adds to their pride in the skills that they acquire.

Organization: The Artists Collective, Inc.
35 Clark Street
Hartford, CT 06120
203-527-3205

Program: The Artists Collective, Inc.
Year Started: 1970
Focus: History & Multidisciplinary Arts
Youth Served: 600
Ages: 2½–21
Budget: $690,000

Housed in a former Catholic school in the Clay Hill neighborhood of Hartford, The Artists Collective, Inc. has developed a series of multidisciplinary programs for children and youth based on African, West Indian and Latin-American cultural traditions. The Artists Collective, Inc. offers regular classes in dance, music and African percussion, as well as an after-school program in the performing arts and African history; youth receive high-quality arts training and opportunities to perform throughout the school year. The Summer Youth Employment and Training Program prepares disadvantaged young people for employment in both arts-oriented and non-arts-oriented careers. During the 6-week Program, youth study martial arts, dance, African percussion or vocal and instrumental music with professional artists. Students also participate in Life Skills Training, which focuses on job readiness and career development. Receiving minimum wage, the 105 youth are paid from city and foundation job training funds. A culminant production at summer's end includes a side-by-side performance by both professionals and youth.

Organization: Artists for Humanity
288-300 A Street
Boston, MA 02210
617-737-2455

Program: City Teens Design Company
Year Started: 1991
Focus: Visual Arts
Youth Served: 200
Ages: 14–18
Budget: $228,000

A safe place for young people to go during their free time and engage in meaningful work—that was the vision of a group of young people and founder Susan Rodgerson. What emerged is an organization where youth create art and learn the business of selling it. The only criterion for participation is that youth must attend school. A group of 26 at-risk youth, the City Teens Design Company (CTDC), are paid staff who both market their own artwork and help administer Artists for Humanity. They serve on a Peer Evaluation Review Board that conducts monthly evaluations of members' attendance and work; meets with prospective business clients to learn about the clients' objectives and target audiences; and works directly with artists and business advisors. In addition, there is a large space for other youth, who are not paid, to work with the artists and CTDC members on a variety of short-term or personal projects. The businesslike environment stresses team-oriented projects and mutual respect. Young people create unique works of art that have generated over $50,000 in sales over 3 years. Most importantly, youth who thought they had few options are learning they can be successful.

Organization: Artists Raising the Consciousness of Humanity (ARCH) Productions
c/o Pittsburgh Public Theater, Allegheny Square
Pittsburgh, PA 15212
412-323-8200, ext. 21

Program: CityKids Program
Year Started: 1989
Focus: Theater
Youth Served: 50
Ages: 14–18
Budget: $181,000

Artists are using the theater as a means of support for former gang members, substance abusers or youth from troubled homes. The CityKids Program, housed at the Pittsburgh Public Theater, turns teens' negative experiences into tools for self-awareness and growth. An intensive, 6-week summer course trains and employs youth, who learn voice, improvisation, movement and audience interaction. Two or three different troupes perform a repertoire of five shows, four times a month. Throughout the year, teens attend monthly sessions to talk about both personal and theater subjects. Participants sign 1-year contracts in which they agree to be punctual, attend all classes and rehearsals, refrain from alcohol and drug use, cease all gang activity and commit to personal transformation. Productions focus on such teen problems as participating in gangs, driving under the influence and living with chemically dependent parents. Recently, CityKids toured 64 performances to public schools and to Pennsylvania-area chapters of MADD, SADD, Blue Cross, the Center for Victims of Violent Crimes and other groups working to make a difference.

Organization: The ArtsCenter
300-G E. Main Street
Carrboro, NC 27510
919-942-2787

Program: Carr Court Community Center Artist Residency Project
Year Started: 1994
Focus: Multi-disciplinary Arts
Youth Served: 23
Ages: 4–16
Budget: $11,000

Once a week at the Carr Court Community Center, children and youth from low-income families participate in arts workshops and activities led by local professional artists and assisted by volunteers from the community. The Artist Residency Project is made up of a series of 3-month residencies, during which children learn about various arts disciplines and explore African-American culture through the arts. They re-create the music, dance, arts and crafts, food and stories of African village life; design and make African story and collage quilts; build and learn to play steel drums and other instruments. These arts activities are part of a larger after-school program that includes tutoring; mentoring; taking field trips to local museums, arts exhibits and performances; as well as participating in social activities, personal health and safety presentations and athletics. Speaking about the African Village Celebration the children perform at The ArtsCenter for parents, friends and the public, Susan Gamling, director of the Project, says, "The kids confronted and worked through their own fears of speaking and performing in front of others. Their communication and social skills have improved dramatically. They have learned to express themselves through words, rather than acting out physically." The ArtsCenter, St. Joseph's Methodist Church, the Carrboro Community Police Officers Association, AmeriCorps service students and other local volunteer and community organizations have teamed up with the Carr Court Junior Association, the community's youth group, to provide these safe, enriching after-school activities for children.

Organization: Arts Commission of Greater Toledo
2201 Ottawa Drive
Toledo, OH 43606
419-475-2266

Program: Young Artists at Work (YAAW)
Year Started: 1994
Focus: Visual Arts
Youth Served: 75
Ages: 14–21
Budget: $160,000

Young Artists at Work (YAAW) uses the arts to create summer jobs for economically disadvantaged students. Every summer, 75 youth are apprenticed to established artists to study a craft while creating public art for the city, fulfilling art commissions and participating in community workshops. Professional artists and college arts instructors oversee the program and serve as mentors to youth. Participants must be in school to apply. During 30-hour workweeks, the participants learn about job responsibility and what is required to be a working artist. Activities have included painting park benches; designing and painting a mural downtown; developing five murals for installation at Boys and Girls Clubs; and attending workshops in music, drama, metalsmithing, jewelry making and black-and-white photography. In addition, YAAW works with local schools, social service agencies and museums to enhance their buildings with artworks.

> **"Every summer, 75 youth are apprenticed to established artists to study a craft while creating public art for the city, fulfilling art commissions and participating in community workshops."**

Organization: ARTScorpsLA (The Art Army)
P.O. Box 65803
Los Angeles, CA 90065
213-223-3879

Program: La Tierra de la Culebra
Year Started: 1992
Focus: Visual Arts
Youth Served: 300
Ages: 5–21
Budget: $100,000

ARTScorpsLA is a public arts organization that works with low-income Los Angeles communities to transform fallow land into gathering and learning places. The current site, called La Tierra de la Culebra (The Land of the Serpent), the symbol of fertility and growth, was once a vacant 2½-acre unauthorized garbage dump. Under the direction of artist Tricia Ward, in collaboration with community youth, it is now a cultural art park with a 450-foot serpent fabricated of rubble, stone and piqué tiles. The site is a model of community renewal; a safe haven; a laboratory for learning for disadvantaged and under-served youth. Youth meet daily at La Tierra de la Culebra for 3 hours after school. During the first hour, youth receive school tutoring from members of AmeriCorps and teens in the Culebra project. The 17- and 18-year-old tutors receive honoraria while the younger teens give their time in exchange for field trips and participation in other arts programs. The remaining 2 hours are spent working with local artists on arts and community projects, such as the development of community parks, which include murals; creation of arts spaces; and cultivation of flower and vegetable gardens. Youth use the arts to develop their communication and cooperative learning skills, job preparedness, community awareness and leadership skills.

Organization: Arts Council of Fort Worth and Tarrant County
508 Main Street
Fort Worth, TX 76102
817-870-2564

Program: Neighborhood Arts Program
Year Started: 1991
Focus: Multidisciplinary Arts
Youth Served: 500
Ages: 5–18
Budget: $200,000

The predominantly Mexican-American Northside and the African-American Eastside low-income neighborhoods of Fort Worth are home to two of the city's flourishing and culturally rich arts programs. The Arts Council of Fort Worth and Tarrant County's multidisciplinary Ballet Folklorico Azteca and Jubilee Theatre are 2 of 14 hands-on Neighborhood Arts programs occurring daily around the city to "maintain a two-way street between the Anglo mainstream arts institutions and neighborhood arts institutions, schools and audiences," according to President Kenneth Kahn. Ballet Folklorico Azteca stages Mexican folk dance performances based on weekly year-round classes. Jubilee Theatre participants, meeting once a week after school, create original musicals and adaptations of classics. Other dance classes and the Mondo Drum Ensemble also are offered. Class and performance spaces are shared with other arts groups, making the space a community focal point. "The programs instill a sense of self-worth that comes with recognition from the community," says Kahn. "We have a high level of retention and repeat enrollment. There's a demand for expansion into other neighborhoods."

Organization:
Arts Council
of New Orleans
821 Gravier Street
Suite 600
New Orleans, LA
70112
504-523-1465

Program: Urban Arts
Training Program
Year Started: 1992
Focus: Multi-
disciplinary Arts
Youth Served: 105
Ages: 14–18
Budget: $120,000

The Arts Council of New Orleans has conducted summer arts programs over the past 4 years and in January of 1995 initiated an after-school program. These programs have been funded with Job Training Partnership Act monies from the Orleans Private Industry Council. The number of young people served each year varies, depending on available funds. In 1992, over 50 young people (ages 14–18) were introduced to the visual arts. In 1993, the Arts Council broadened the Program to include instruction in five arts areas—visual arts, dance, music, theater and computer graphics—and involved 250 young people. In 1994, the Arts Council implemented the Program with 43 students as part of the Brandeis Summer Beginnings Project. Students worked in small crews to create public art projects for community groups. Major learning activities took place through "real work" projects. Students were heavily involved in nearly all aspects of development, implementation and evaluation. Once students identified a project that they thought would provide a valuable service to the community, they conducted research to determine what it would take to execute the project, designed it, carried it out and helped to evaluate it. For the summer of 1995, the Arts Council of New Orleans initiated an integrated work and learning program for 105 youth in three areas: visual arts, theater and video. The classes took place at Southern University and Xavier University. The Arts Council hired 13 artist/teachers to mentor students and serve as role models. Youth created stylized sculptures representing the letters "R," "E," "A" and "D" that were installed in the window of a library; another team made mosaic tile murals for a health center.

Organization:
Arts in Progress
555 Armory Street
Jamaica Plain, MA
02130
617-524-1160

Program: ACT IT OUT
Peer Performers
Year Started: 1992
Focus: Theater
Youth Served: 10
Ages: 15–21
Budget: N/A

The ACT IT OUT Peer Performers integrate training in violence prevention, conflict resolution, teen health issues and creative decision making with drama. Trained in violence prevention and other health-related topics by two Boston health agencies and in drama by Diane Beckett of Arts in Progress, ACT IT OUT actors carry a message of healthy lifestyles to their peers while learning discipline and communication and job skills. Participants are recruited from the high schools where the group has performed. The intensive program runs year-round. Between October and May, youth meet after school and on weekends to learn acting techniques, develop an original theater piece and perform the piece in Boston-area schools and throughout Massachusetts. During the summer, the group performs almost every day, often creating a new piece for the summer tour. The group also has produced work for television and video and is working on a new CD-ROM about violence prevention. ACT IT OUT is a program of Arts in Progress, a nonprofit agency that provides artist/teachers to Boston-area schools, as well as to social service and community agencies.

Organization: Asian Americans United
801 Arch Street
Philadelphia, PA
19107
215-925-1538

Program: Asian American Youth Workshop
Year Started: 1988
Focus: Multi-disciplinary Arts
Youth Served: 40
Ages: 14–18
Budget: $50,000

For Philadelphia's Asian-American youth, Asian Americans United (AAU) is one of the few places where they can find refuge from discrimination and street violence. At the Asian American Youth Workshop, one of several AAU programs, Asian-American youth are provided a safe haven. Youth meet once a week throughout the year to work with Asian-American artists on projects ranging from public murals and an in-house literary magazine to dance performances and a video project. Youth make all of the important creative decisions—from what projects to do to the content of each project. Teenage participants share their common experiences as Asian-American youth. "The underlying thread throughout all the projects is for youth to be the major decision-making force," says Juli Kang, the arts program coordinator.

> **"The underlying thread throughout all the projects is for youth to be the major decision-making force."**
>
> **Juli Kang**
> **–Arts Program Coordinator**

Organization: Asociacion de Musicos Latino Americanos (AMLA)
2757 N. 5th Street
Philadelphia, PA
19132
215-634-4150

Program: AMLA Latin Music School
Year Started: 1986
Focus: Music
Youth Served: 370
Ages: 5–21
Budget: $85,000

The Asociacion de Musicos Latino Americanos (AMLA) Latin Music School, located in Philadelphia's highest crime and lowest income neighborhood, is dedicated to promoting understanding of Latino oral and musical traditions. The AMLA School operates after school, 3 days per week and all day on Saturdays. Private and group instruction is provided in guitar, classical and Afro-Cuban piano, voice, percussion, chekere, flute, clarinet, trumpet, trombone, music theory and salsa dance. Student ensembles give youth the opportunity to perform at community festivals as well as with well-known local and national Latino musicians. The music classes, ensembles and recitals engender artistic excellence while teaching children the values of delayed gratification, goal setting and cooperation. Student registration is $5 every semester; classes cost $28 to $45 per month. However, many full and partial scholarships are awarded. Through AMLA's other community music programs, such as the faculty concert series and performances that feature national and local Latino artists, students also are exposed to their Latino heritage and cultural role models.

Organization: Bakehouse Art Complex
561 N.W. 32nd Street
Miami, FL 33127
305-576-2828

Program: Bakehouse Children's Art Workshop
Year Started: 1989
Focus: Visual Arts
Youth Served: 4,500
Ages: 5–21
Budget: $91,000

Even in Miami's turbulent times—hurricanes, increased immigration and decreased tourism—the Bakehouse Art Complex is there to help sustain the community, particularly its socially, physically and emotionally challenged youth. Shortly after artists converted the historic bakery into 70 studios, they were deluged with requests from local schools, social service agencies, family shelters and individuals to start public arts programs. The Bakehouse artists initiated the Children's Art Workshop to stimulate an interest in alternative, off-the-street activities and to teach basic mechanical and social skills to youth. Hour-long, after-school and weekend workshops are held at the complex, at social service agencies and at schools. Students are shown how to use materials found in their immediate environment, as well as traditional arts supplies, to make art. Activities intensify over the summer during a 4-week daily program of arts classes. Artists team-teach classes to increase one-on-one interaction, with some older students taking on teaching responsibilities. "We're able to see a difference between the positive behavioral patterns of repeat students and the newer students," notes Education Coordinator Donna Sperow. The Bakehouse Art Complex's impact on youth gained widespread attention and challenged it to move beyond the immediate neighborhood to conduct art workshops in neighborhoods throughout Miami.

Organization: Baltimore City Life Museums
800 E. Lombard Street
Baltimore, MD 21202
410-396-5290

Program: Jonestown Community Photo Documentation Project and Neighborhood Kids Mural Project
Year Started: 1994
Focus: Visual Arts
Youth Served: 19
Ages: 10–15
Budget: $28,000; $10,000

Located in a neighborhood with several public housing developments, the Baltimore City Life Museums (BCLM) initiated arts programs to provide area youth with opportunities to learn new skills and to build stronger relationships with city residents. Last summer, in the BCLM's Jonestown Community Photo Documentation Project and the Neighborhood Kids Mural Project, youth worked with professional artists to create interpretations of their neighborhood through photography and murals. They also learned practical skills, such as reading, writing, working as part of a team and goal setting. These Projects took place 3 days a week and included field trips to cultural institutions and relevant points of interest in the city. "The programs elicited a wonderful response from the neighborhood as evidenced by the large turnout for the final celebration of the Mural Project," reports Curator of Objects Victoria Hawkins. "It drew one of the greatest audiences to the Museums ever. The programs and community response to them show the kids they have something to give; setting goals and seeing projects through to completion is helping build self-confidence." Youth have been encouraged to stay involved by participating in the development of the upcoming inaugural exhibition of the new Community Gallery. Children will help select photos from their work and write autobiographies and brief labels. "I can not emphasize strongly enough," says Hawkins, "that what children need is a sustained effort; programs which endure from year to year, season to season."

Organization: Bayview Opera House
P.O. Box 24086
San Francisco, CA 94124
415-824-0386

Program: Community Recording Studio
Year Started: 1993
Focus: Music
Youth Served: 21
Ages: 13–17
Budget: $37,500

The Bayview Opera House, the oldest theater in San Francisco, is the host site for the Community Recording Studio. Youth from the community and in the juvenile justice system come after school to the Recording Studio to create their own music. They work with the two instructors; one focuses on music, and the other, on lyrics. By creating their own pieces, mostly rap music, students learn about keyboards, music composition and lyric writing. The students produced a compilation tape, which is being used to teach them about the music industry, marketing and distribution. Students also learn about producing a successful public performance, including advertising, preparation, technical and staff requirements. "Instructors have dropped the theoretical approach to teaching in favor of a more experiential curriculum which encourages students to develop and utilize their critical thinking skills, become more self-disciplined, develop academically (writing in particular) and learn how to work cooperatively," explains Steve Cohn, a consultant on the project. The program was launched by funding and equipment from the popular rock music band The Grateful Dead. Youth also can participate in the Bayview Opera House Dance Troupe and the Young and Gifted Choir, which sometimes performs with the Zaccho Dance Theatre. The visual arts program at the Bayview Opera House takes the notion of neighborhood beautification to heart. Murals created and executed by professional artists and elementary school children dot the community. Funded in part by the U.S. Environmental Protection Agency and the Neighborhood Beautification Fund, these murals foster neighborhood pride and intergenerational participation.

Organization: Beacon Street Gallery and Theatre
4520 Beacon Street
Chicago, IL 60140
708-232-2728

Program: Art Jobs and Cultural Heritage Programs
Year Started: 1983
Focus: Multidisciplinary Arts & Humanities
Youth Served: 78
Ages: 10–21
Budget: $310,000

The Beacon Street Gallery and Theatre started the Art Jobs Program to provide youth with the opportunity to learn about poetry, music, dance, painting, photography and other arts while making positive changes in their lives. Realizing that the needs of the immigrant community should be addressed, the Gallery developed the Cultural Heritage Program. In this Program, participants learn both the history and the art forms of different cultures, frequently becoming members of the Marimba Ensemble, West Indies Dance Troupe or the Laotian Dance or Cambodian Dance groups. Both Programs meet at the Gallery twice a week for 10 weeks, with a core group of participants continuing for several 10-week sessions. Teachers who identify any behavioral problems are backed up with support from a social service agency. "The Programs are keeping the kids in school as well as getting those who have dropped out back in school," says Executive Director Patricia Murphy. "Some have gone on to college, and others have entered vocational training programs."

> **"The Programs are keeping the kids in school as well as getting those who have dropped out back in school."**
>
> **Patricia Murphy**
> **–Executive Director**

Organization:
Believe In Me
4131 Spicewood
Springs
Austin, TX 78759
512-345-3357

Program: Believe In Me
Year Started: 1992
Focus: Dance
Youth Served: 425
Ages: 9–14
Budget: $350,000

The Believe In Me program uses dance to give youth, many of whom are involved with drug and gang activity, the tools needed to be successful in the community. Modeled after New York City's National Dance Institute program and St. Louis's Personal Responsibility Education Process (PREP), Believe In Me offers an in-school program, the special dance teams Swat and Celebration and a 2-week, intensive summer dance institute. The in-school program teaches choreography and performance skills. Members of the Swat Team and Celebration Team are chosen from the in-school program. They work on choreography skills, rehearse more advanced pieces and perform in the community throughout the year. At the summer institute, 80–100 children participate 8 hours a day, with a performance at the end of the 2 weeks. The programs incorporate PREP methods by engaging youth in evaluations of community needs and discussions of values, such as making a commitment and working as part of a team, that youth can adopt to meet those needs. "Youth are excelling in other areas of their lives, such as in school," reports Executive Director Rachel Carter. "We're seeing less participation in drug and gang activity and a decrease in dropping out of school."

Organization:
Boulevard Arts Center
6011 S. Justine
Chicago, IL 60636
312-476-4900

Program: Employment Training Program in the Arts
Year Started: 1984
Focus: Multidisciplinary Arts
Youth Served: 80
Ages: 14–21
Budget: $180,000

The Employment Training Program in the Arts pays youth in the Englewood section of Chicago to bring art and culture to their economically deprived neighborhood. The youth, who apply for the Program in January, work 20 hours per week for 8 weeks in July and August. They work in groups of 10 to 12 under the guidance of a master artist to conceive, design, create, critique and present an artistic piece of public art to their community. Projects have included stone and wood sculptures, murals, photographic billboards, silk-screened posters and videos. Both a dance and theater company are created out of the summer work. "We've had 98 percent of our kids complete high school," reports Pat Reed, director of the Boulevard Arts Center. "The Program helps kids realize that there is another direction open to them, away from the gangs and violence." During the year, programming includes basic instruction in drawing, painting, photography, videography and performance and instruction in business development. The arts and business programs assist both youth and adults in developing viable careers in the arts.

> **"The Program helps kids realize that there is another direction open to them, away from the gangs and violence."**
>
> **Pat Reed**
> **–Director of**
> **Boulevard Arts**
> **Center**

Organization:
Boys and Girls Club
of Easton
508-A Charles Street
Easton, PA 18042
610-252-6983

Program: Smart Moves Players Theater Arts Ensemble
Year Started: 1992
Focus: Dance & Theater
Youth Served: 74
Ages: 9–18
Budget: N/A

What started as an educational program to prevent children and youth from participating in high-risk behavior has grown into a performance group of youth that tours schools, civic organizations and conferences. The Smart Moves Players Theater Arts Ensemble includes an all-female dance group, Sisters With Soul; the Smart Moves Touring Ensemble, a theater group; and the full troupe of 74 youth who write, choreograph, stage and perform at least three productions a year. The performances are adapted from literature, including works by Langston Hughes and original work by Director Sandra Riley, and feature soliloquies, music and dance. Rehearsing on average twice a week after school and three times a week in the summer, the youth can either specialize in one area or do a bit of everything. The Touring Ensemble performed *A Piece of Black History,* a play related to Martin Luther King's birthday, at schools, churches, civic organizations and private corporations. "The kids are coming up with their own ideas for shows and setting up their own rehearsals. They feel like the program is theirs because they have such a strong role in creating the pieces," says Riley. "They get a lot of admiration from their peers for their performances, which helps them steer away from risky behavior that might elicit the same type of admiration."

Organization: Boys and Girls Club of Morristown
311 Sulphur Springs Road
Morristown, TN 37816
615-586-2331

Program: Challengers Art and Music
Year Started: 1993
Focus: Multi-disciplinary Arts
Youth Served: 200
Ages: 6–18
Budget: $27,000

To enhance at-risk youth's quality of life through a greater appreciation of their cultural heritage, the Boys and Girls Club of Morristown created an after-school, drop-in arts program with classes in ceramics, oil painting and watercolor, sculpture and sign-making. Participants work individually in media that interest them with the help of volunteers. In the Fine Arts Room, more structured and advanced classes and workshops are offered, including acting, clogging and choral singing. Community artists work 1 to 2 days a week helping students with art projects which they exhibit locally, regionally and nationally through Boys and Girls Club competitions. Recently, the Morristown Club had seven first-place winners in the national competition. Performances of youth-written plays on issues such as domestic abuse are given for the community. The Club is open every day from 2:30 p.m. to 8:30 p.m., and membership is $8 a year. Other Club services include citizenship/leadership development, health, physical education and recreation programs.

Organization: Boys and Girls Clubs of Broward County
1401 N.E. 26th Street
Ft. Lauderdale, FL 33305
954-537-1010

Program: Creative Arts Unit
Year Started: 1994
Focus: Theater
Youth Served: 30–45
Ages: 12–18
Budget: $116,000

Realizing that sports, games and computer programs did not meet the needs of all Broward County's young people, the Boys and Girls Clubs of Broward County created a musical theater program for youth. Program auditions are held each January at participating Boys and Girls Clubs, which are located in high-risk neighborhoods. Selections are made on the basis of interest and commitment as well as talent. For 14 weeks, the participants are transported to the Creative Arts Unit—at first, 3 afternoons; later, 5 days a week. They begin the process by brainstorming for a theme dealing with critical issues in their lives. Themes to date have dealt with inner-city violence, teen pregnancy and domestic abuse. After the theme is picked, each person chooses a character; then an outline for the scene is created. The participants divide into small groups based on their areas of interest, such as dialogue, music or set construction. At the end of each session, participants' work is coordinated into a single show, which, after many weeks of rehearsal, is performed at a major theater. The 1995 play *Cry No More* was seen by audiences totaling 1,800. In the fall of 1995, a new segment was added to the program—coaching in acting, voice and diction and performance skills.

Organization: The Boys Choir of Harlem
2005 Madison Avenue
New York, NY 10035
212-289-1815

Program: The Boys Choir of Harlem
Year Started: 1985
Focus: Music
Youth Served: 450
Ages: 8–18
Budget: $3,000,000

Created as an after-school program to provide an alternative to the despair in the community and the standard education and social programs, The Boys Choir of Harlem has grown into a nationally recognized school and after-school program. This artistically driven program uses an intergrated model of education, counseling and the performing arts to prepare inner-city youth to become disciplined, confident, motivated and successful citizens. Five days a week from 8:30 in the morning until 6:30 in the evening, young boys and girls in grades 4–12 study academics and music at the Choir Academy, which operates in partnership with the local school district. After school, they rehearse up to 3 hours and participate in counseling and tutoring sessions. Each year, auditions are held for entering students at the school, at public schools throughout the city and at community sites such as Kmart and McDonald's. Before being accepted into the intensive program, students and their families meet with representatives who describe the commitment involved in attending the Choir Academy. All of the students perform in some manner, and those who perform outside of the school must maintain their grades. Students study all aspects of music, and their performance repertoire ranges from classical to jazz, spiritual to hip-hop. Many alumni say, "The program changed my life," and some have returned as instructors, counselors and interns. "Ninety-eight percent of our graduates go on to college," explains Director of Development Audry Waxman. "The Choir helps increase the expectations that children have of themselves and that the community has of them. We are using art to change all aspects of our children's lives and to open doors for them, both emotionally and in their everyday lives."

Organization:
Brandywine Workshop
730 S. Broad Street
Philadelphia, PA
19146
215-546-3675

Program:
Philly Panache
Year Started: 1978
Focus: Visual Arts
Youth Served: 6
Ages: 14–19
Budget: $25,000

Partnering with housing developments, a horticultural society, community organizations and the Philadelphia Department of Sanitation, the Philly Panache program matches a professional artist with a small group of high school students for 6 weeks during the summer to visually improve the neighborhoods where they live. The youth, who are paid for 30 hours a week, design and paint murals and issue-oriented billboards at sites chosen by Brandywine Workshop and the partner groups. The Philly Panache participants learn about computer graphics and design their murals and billboards using computers in Brandywine's Video Technology Center, a youth computer graphics and video training program started in 1994, which reaches many disadvantaged youth through its after-school and Saturday classes. When the design is complete, the artist guides the participants through the painting process. At the end of the program, the group holds an unveiling for the community, parents and friends. "Every time the kids put up a mural or billboard, we get new requests from other organizations," says Cindy Lee Hauger, director of development and marketing. "There are no graffiti on the murals, and the projects seem to bring the community together. The artists are all from the same type of communities the kids grow up in, so they are great role models." Since 1978, 130 teenagers have benefited from Philly Panache. Over 50 murals and 14 billboards were completed, and mural panels painted with trompe l'oeil scenes are used to seal off 90 abandoned homes. More than 70 artists have been employed through the program to date, and in 1983, the organization won the Foundation for Architects' Environmental Art Award. In addition to Philly Panache, Brandywine Workshop also runs the Henry O. Tanner Youth Gallery, of which one floor is an art gallery organized by, and devoted to, high school students.

Organization: Brava!
for Women in the Arts
2180 Bryant Street
San Francisco, CA
94110
415-641-7657

Program: Drama Divas
Year Started: 1991
Focus: Theater
Youth Served: 20
Ages: 15–21
Budget: N/A

For 3–6 hours every week, a group of 15–20 gay and lesbian youth, most of whom are Latino, meet at Brava!, a nonprofit arts organization, to talk, write and act. Once a year, the participants put on a performance at Brava!'s theater. But, on any given day of the week, these young "Divas" may perform one of their pieces at a local conference, an awards dinner, a banquet, youth shelter or festival. The performances, which are all scripted, are based on real-life experiences and deal with such issues as relationships, gender, class, family and race. The youth learn not only about acting, but also about lighting, stage design and theater direction and production. Most of the youth are paid through the Mayor's Office on Children, Youth and Families to participate in the program, assist with Brava!'s adult performances and attend career training workshops. "Through the Drama Divas program, the participants have gained work experience, have been able to travel, have had access to many talented professional artists and have received positive recognition. This program provides some constancy in the crazy lives of these youth," sums up Cathy Arellano, general manager.

Organization: Bronx Dance Theatre
286 E. 204 Street
Bronx, NY 10467
718-652-7655

Program: Bronx Dance Theatre
Year Started: 1976
Focus: Dance
Youth Served: 500
Ages: 4–20
Budget: $530,000

The Bronx Dance Theatre is using dance to teach life skills and provide professional arts training. The students, most of whom come to the program with no experience, begin by taking classes in modern dance and ballet. Those who show commitment are eligible for scholarships and reduced tuition fees and are offered the opportunity to join 100 of their peers in an intensive program of instruction, which includes classes four to five times per week. These students take prescribed courses, specifically structured to their individual levels, in ballet, jazz, tap and modern dance; acrobatics and choreography. If the students miss a class, they are called; if they begin having trouble meeting their commitments, the staff meets with their parents or guardians. The students perform 12–24 times a year. The performances teach cooperation, independence, persistence and quick response. The directors stress the relationship between these principles in dance and in life. When youth are ready to enter high school, the Bronx Dance Theatre teaches them what will be expected of them in both the interview and, if applicable, the performance competition. "We have established ourselves as a place where a child can achieve," explains Director Neil Goldstein. "Our children have had tremendous success both in the field of performing arts and personally, because we are not just a dance program. Our holistic approach uses the discipline required in the performing arts to prepare the kids to acquire the skills necessary to become productive adults." Recently the Bronx Dance Theatre received funding from the New York Board of Education to start a public school based on dance.

Organization: The Brooklyn Children's Museum
145 Brooklyn Avenue
Brooklyn, NY 11213
718-735-4402

Program: Museum Team
Year Started: 1987
Focus: Multidisciplinary Arts & Humanities
Youth Served: 1,200
Ages: 7–18
Budget: $250,800

Museum Team is an educational, job training and employment program for youth at The Brooklyn Children's Museum, an institution established for youth in 1899. Museum Team, recipient of the 1995 Institute of Museum Services National Award for Museum Service, is open to youth ages 7–18 and targets residents of the Museum's immediate neighborhood of Crown Heights and Bedford Stuyvesant. The program has a four-tier structure to meet the needs of participants in an age-appropriate manner. Kids Crew (ages 7–14) combines on- and off-site education activities, including daily science, cultural, arts, library research and gallery-based programs. Members are involved in a writing club and publish their own newspaper. Volunteers-in-Training (ages 10–14) builds upon Kids Crew activities with artist- and scientist-in-residence programs and short-term work experiences in a specific gallery or Museum department. Volunteers (ages 12–14) participate in a career preparatory program as well as in Museum-related programming and maintain longer term work placement. Paid Interns (ages 14–18) work in a variety of positions throughout the Museum and in other sites in the community. Ongoing workshops support continued skill development, with emphasis on college and vocational training. A youth advisory council helps plan for and evaluate the program. According to one young participant, "There is a lot of stuff going on around my block. Becoming a Volunteer was the best chance to do something good for myself."

Organization:
California College
of Arts and Crafts
5212 Broadway
Oakland, CA 94618
510-597-3642

Program: T.E.A.M.
Year Started: 1990
Focus: Media
Youth Served: 200
Ages: 14–19
Budget: N/A

Teens in Oakland, California, are changing public perceptions of youth and influencing policies and institutions that affect their lives. T.E.A.M. (Teens + Education + Art + Media) unites a coalition of artists, educators and media professionals with teens to produce innovative interdisciplinary projects that influence media images of youth and institutions serving youth. One project, The Roof Is on Fire, resulted in an hour-long, nationally televised performance based on significant issues in the teens' lives. Each T.E.A.M. project has three components: media literacy, in which teens learn to analyze images of youth in popular culture; public conversations staged as public performances, in which teens learn to speak out and the community learns to listen; and active citizenship, in which teens seek and develop solutions to problems. Students from eight public high schools and a number of community agencies attend the program each week at various sites. "T.E.A.M. continues to grow in scope of activities and in the ways it integrates art with public institutions related to youth," says School of Fine Arts Dean Suzanne Lacy. "We're committed to a complex cultural analysis that integrates artists and teens as planners in the public agenda."

Organization: California
Lawyers for the Arts
Fort Mason Center
Building C-255
San Francisco, CA
94123
415-775-7200, ext. 293

Program: Arts and Community Development Project
Year Started: 1992
Focus: Multidisciplinary Arts
Youth Served: 800
Ages: 6–17
Budget: $125,000

For the young people of the San Francisco Bay Area, the Arts and Community Development Project of the California Lawyers for the Arts (CLA) provides an avenue to summer employment in the arts as well as multicultural after-school instruction in visual, literary and performing arts. Working in partnership with the San Francisco Unified School District and the Private Industry Council, a nonprofit organization that administers federal Job Training Partnership Act funds, CLA finds employment in local arts and cultural institutions for youth city-wide. Teens in the program work 20 hours a week for 8 weeks at minimum wage. CLA meets with teens one-on-one and matches them with an appropriate site. Once the young people go to work, CLA coordinates enrichment seminars that focus on life skills such as conflict resolution, peer counseling, communication and job readiness. Additionally, CLA incorporates sessions on careers in the arts, some hands-on sessions on the creation of artworks and backstage visits with professionals of major arts institutions; a mentoring program is part of the career development experience available to youth. The after-school instructional program is offered in collaboration with eight nonprofit multicultural arts providers. The collaborative Project fosters the self-esteem, personal identities and cross-cultural exchanges among children and teens from different communities by teaching and sharing art forms. Older youth in this collaborative Project also develop marketable employment skills appropriate to the arts and other fields.

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Organization:
California Museum of
Science and Industry
700 State Drive
Los Angeles, CA
90037
213-744-7444

Program: Avalon
Gardens Curators
Kids Club
Year Started: 1993
Focus: Visual Arts
Youth Served: 45
Ages: 10–13
Budget: $55,000

When Diane Miller, director of outreach at the California Museum of Science and Industry, identified a grant program to support science education for at-risk students, she turned to her own experience as someone who grew up in an impoverished inner-city community. Miller talked to a lot of people, put together an advisory board and focused on programs she would have liked as a child. Working with the Avalon Gardens public housing community, she designed a 3-year pilot program through which youth could learn about persistence and self-motivation while exploring physics, chemistry, mathematics and biology. The second year of the program, sensing children's uncertainty about their creativity, Miller brought in photographers, printmakers, jewelers and mask-makers to oversee afternoon arts projects. Participants take at least one field trip each week, which combines science and the arts. At the program's conclusion, youth curate a presentation for family and friends. In the following year, participants serve as mentors to new participants whom they have personally recruited.

Organization: Carlota
Santana Spanish
Dance Company
154 Christopher Street
New York, NY
10014-2839
212-229-9754

Program:
Bronx Project
Year Started: 1994
Focus: Dance
& Humanities
Youth Served: 40
Ages: 8–12
Budget: $23,000

The Carlota Santana Spanish Dance Company offers a dance program at Public School 42 (PS 42), a Bronx elementary school. Integrated into the program are all 8- to 12-year-olds who live in a nearby battered women's shelter. These children are enrolled in the dance program to help lessen the burden and stigma of living in a shelter. The children are brought to the school to learn dance as well as to help them feel more comfortable in the school. The comprehensive program covers dance technique and music, as well as Spanish culture, history and geography. Classes are held twice a week for 2 hours after school and are taught by a Company guitarist and dancer who emphasize the development of the children's movement and cognitive skills. "The kids are committed throughout the year. Teachers report that the kids were repeatedly asking when the flamenco was going to begin," says Santana. "It was especially compelling to observe the boys' progress in getting involved in the art form." Performances for seniors are helping to promote an intergenerational understanding among community members. This year the Bronx Project will be offered to more of the school's students, in an effort to provide long-term programming to all the children at PS 42.

Organization: Center for Contemporary Arts of Santa Fe
1614 Paseo de Peralta
Santa Fe, NM 87501
505-989-4423

Program: Teen Project
Year Started: 1990
Focus: Multi-disciplinary Arts
Youth Served: 861
Ages: 13–21
Budget: $250,000

"No place to go, nothing to do," was the overall response of local youth to the Center for Contemporary Arts of Santa Fe's (CCA's) survey, conducted shortly after the public schools cut back arts programs. After surveying museum-based programs around the country, the Center's director decided it was important to move away from the short-term or consumption-based model of most museum programs to an ongoing program for young people managed by young people. One hundred youth were invited to plan and develop a teen center. CCA raised the funds and found the space, an old warehouse by the railroad tracks on the outskirts of downtown Santa Fe. The teens' "ownership" of the Center gives them a place to develop creatively in a comfortable environment. A broad range of free workshops are offered in music, dance, visual arts (including mural arts) and media arts, while ongoing theater, photography and radio programs are also available. The Teen Project also sponsors cultural events for community families and young people: street theater, art exhibitions, video nights, live music dances, lectures and open-mike poetry nights. The Rainbow Pilot Project targets gang members and teens at risk for delinquent activities, providing programs designed to appeal to them, such as Peace in the Streets, a lowrider car show that drew the largest audience of any event offered in recent time, and a theater group made up of former gang members. Some participants are paid stipends for producing the radio show and publishing the newspaper. "When kids walk out with a product, they are learning business; they're understanding what employment is and feel they have a name in the community," says CCA Teen Project Director Ana Gallegos y Reinhardt.

Organization: Center of Contemporary Arts (COCA)
524 Trinity Avenue
University City, MO 63130
314-725-6555

Program: Arts Connection
Year Started: 1994
Focus: Visual Arts
Youth Served: 93
Ages: 7–12
Budget: $42,000

The Center of Contemporary Arts (COCA) is a partner in Arts Connection, an artist-initiated project to involve neighborhood children from public housing projects in arts projects. COCA's partners, artists and art and social service agencies, create a community web that fosters creativity and self-confidence. Artists design their programs in consultation with the partners in preparation for a year-round schedule of classes. A variety of classes meet in the summer, one to three times a week, and in the fall, on Saturdays and after school 1 to 2 days a week. Past projects include planning a garden and creating scarecrows based on masks from diverse cultures. A recent annual exhibition at the COCA gallery resulted in the sale of the older participants' portraits of themselves and others, as well as an invitation to install posters made from the portraits in city bus shelters. During the exhibition, one of the artists and a student led a workshop to demonstrate how the portraits were created. "The program has caused community agencies to collaborate in ways they never have before," says Director of Visual Arts Kathryn Adamchick. "And students who had no interest in the arts are developing self-esteem and seeing art as a vehicle for expression."

Organization: Central City Hospitality House
290 Turk Street
San Francisco, CA 94102
415-749-2139

Program:
Youth Program
Year Started: 1967
Focus: Visual Arts
Youth Served: 550
Ages: 15–21
Budget: N/A

"Central City Hospitality House is a place to hear a 'yes' when so often in their lives these kids hear 'no,'" says Executive Director Kate Durham. "Many of our youth have been sexually abused or have been thrown out of their homes because they are not heterosexual. They come to San Francisco seeking refuge and hoping to find support and acceptance for who they are." Hospitality House is a drop-in center and an off-site home for 12 runaways. Both drop-in and resident youth can take advantage of a number of programs, including employment or substance abuse counseling and literary or fine arts instruction. Many who participate in the Youth Program attend 6-week art courses that meet once a week for 3 hours. The courses are strictly instructional, but because they are nestled among a variety of other support services, there is a relationship between studying the arts and addressing runaway and homeless issues. Artists teach ceramics, painting, silk-screen process and other arts, according to the participants' interests. A hands-on computer workshop for skills training includes a creative-writing component. On average, 75 percent of the youth who participate in these and other Hospitality House Youth Programs leave the street. The program gains the runaway youths' trust and, in turn, creates a stabilizing element in their lives.

Organization:
El Centro de la Raza
2524 16th Avenue S.
Seattle, WA 98144
206-323-1283

Program:
The Hope for Youth
Year Started: 1987
Focus: Creative Writing & Literature
Youth Served: 60
Ages: 8–18
Budget: $120,000

What began as an arts and poetry workshop to get youth off the street has become a significant after-school leadership training program. In the poetry workshops, youth read poems by poets of diverse cultures that deal with community issues, analyze their structure and content and then write poetry that is critiqued by other members of the group. The workshops are held in 10-week cycles at 15 different public schools. The Kingian Nonviolence workshops use poetry to help youth learn how to channel their anger and frustration into positive and disciplined behavior. Participants who receive a minimum of 120 hours of nonviolence training become Varsity Team Players of El Centro. Varsity Players participate in Get a Life Productions and conduct nonviolence training and poetry workshops at conferences, universities and political and community events. They produce concerts and poetry readings by both renowned and lesser known artists. Fear of violence in the Latino community has led many parents and their children to El Centro, where youth can be safe and learn something valuable.

"Fear of violence in the Latino community has led many parents and their children to El Centro, where youth can be safe and learn something valuable."

Organization:
Charles A. Wustum
Museum of Fine Arts
2519 Northwestern
Avenue
Racine, WI
53404-2299
414-636-9177

Program: Victory in Peace Program
Year Started: 1992
Focus: Creative Writing & Visual Arts
Youth Served: 60
Ages: 6–11
Budget: $100,000

The effectiveness of teamwork evidenced by the partnership of four diverse Racine agencies—the Charles A. Wustum Museum of Fine Arts with the Racine Urban League, The Taylor Home and Education Center and the Racine Council for the Prevention of Drug and Alcohol Abuse—is a paradigm for the youth they serve. Program participants are recommended by teachers in 27 public schools and include children with learning disabilities, gang participants and children acting out in classrooms. The agencies are introducing the Museum to a constituency it had not yet tapped, and the Museum is showing the agencies how the arts can serve their common goal of steering youth away from destructive behavior. The 1-year program engages students weekly for 1½ hours through arts projects and, more intensively, a summer book workshop that takes participants through the process of creating and producing a book—writing the stories, making the paper and designing the pages. The books have been so successful that some copies have been placed in the public library and the Museum; some have been sold to museums and rare book collections around the country. The other arts projects take advantage of such opportunities as a Fair Housing Poster contest. Victory in Peace participants also receive help with their homework, transportation from school and to their homes and other needed support services through the Program. Victory in Peace also organizes field trips to museums, libraries, concerts and other special places.

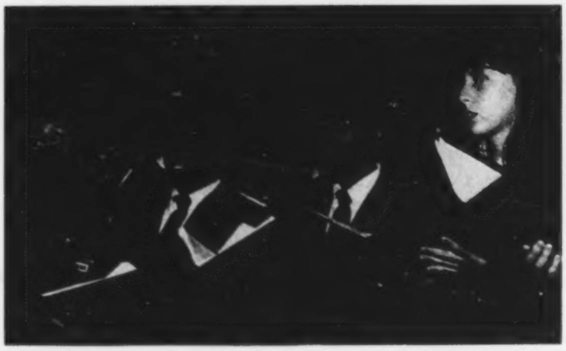
Organization: Chautauqua Alcoholism and Substance Abuse Council (CASAC)
2-6 E. 2nd Street
Jamestown, NY 14701
716-664-3608

Program: Awareness Theatre
Year Started: 1985
Focus: Theater
Youth Served: 45
Ages: 14–18
Budget: $53,000

Two troupes of youth are recruited at the beginning of every school year to perform scenes about alcohol and substance abuse before student audiences throughout the county. Performers receive intensive theater training and then meet once a week for 2½ hours for rehearsals and discussion. Once a month, guest speakers and trainers meet with youth to work on special issues such as AIDS and alcohol and substance abuse treatment. There is a basic outline for each of the scenes. However, improvisation and audience participation are encouraged, so every performance is different. In performance, youth and peers talk about substance abuse and alcoholism, thus creating an interactive program between performers and audience members. This interaction has resulted in a regular following and requests for repeat performances. In 1994, 245 performances (mostly in schools) were given.

Organization: Chicago Children's Choir Cultural Center
78 E. Washington Street
Chicago, IL 60602
312-849-8300

Program: In-School, After-School and Concert Choir Programs
Year Started: 1956
Focus: Music
Youth Served: 2,000
Ages: 4–18
Budget: $986,840



The Chicago Children's Choir (CCC) uses choral music to enhance racial and cultural understanding among inner-city groups and to confront violence and gang activity. CCC gives children the opportunity to work and perform with youth from other Chicago neighborhoods through In-School, After-School and Concert Choir Programs. The In-School Program provides participants with introductory training in music by visiting conductors. The After-School Program provides choral and performance training at graduated skills levels at five neighborhood locations. Youth meet twice a week for 90 minutes to work on music theory, vocal training and performance skills that prepare them for four public concerts each year. After reaching a certain proficiency, students can join the Senior Choir. The next step is to become a member of the Concert Choir, which tours throughout Chicago, the United States and internationally, including performances in Russia, Japan and Mexico. Choir members meet twice a week—more often just prior to major concerts—and serve as mentors to the younger singers. "By nature, choral music is communal," says Director of Development Don Klimovich. "There is a goal of excellence, but the nonthreatening environment nurtures socialization and cooperation."

Organization: Chicago Public Art Group (CPAG)
1255 S. Wabash Avenue
Chicago, IL 60605
312-427-2724

Program: Youth Training
Year Started: 1991
Focus: Visual Arts
Youth Served: 75
Ages: 14–18
Budget: $170,000

Chicago Public Art Group (CPAG) has a summer employment program that guides youth with paints and brushes to create permanent murals in low-income communities. CPAG co-sponsors the program with social service agencies that identify the teens for participation and provide them with counseling and other services as part of the project. Paid through the Job Training Partnership Act, youth work in small groups with two to four artists who help them design and execute public art projects suited to specific sites. During the 8-week projects, teams work 25 hours a week to create wall and canvas murals, concrete sculptures and mosaics. The program helps integrate youth into the larger community and into discourse with adults. "Young people in the program are learning creative problem-solving skills and are developing transferable work skills," says Executive Director Jon Pounds. "They are accomplishing something they never thought they could and, as a result, are gaining a new understanding of themselves and their capabilities." The commitment of the artists to help youth develop life skills, as well as arts skills, is critical to the program. As tensions arise in the group, the artists work with the youth to find ways to resolve issues. Chicago Public Art Group also works in schools, restores public art, conducts mural tours and develops intergenerational mural projects.

Organization: The Children's Aid Society
219 Sullivan Street
New York, NY 10012
212-533-1675

Program: The Children's Aid Society Chorus
Year Started: 1990
Focus: Music
Youth Served: 100
Ages: 8–16
Budget: $142,000

"We're trying to bring the community of New York City together through song," says Francisco Nuñez, founder and director of The Children's Aid Society Chorus, a professional, premier choral group. Nuñez's program crosses gender, race and economic lines to unite city children and offer them a rare chance to develop life-long skills and build new friendships through singing. To join the rigorous performance-based education program, students must pass an audition and maintain a B average at school. They also are required to pay a $35 admission fee to demonstrate their commitment; however, more than 50 percent of the participants are on full or partial scholarship. Twice a week the young singers meet at a Children's Aid Society community center in Greenwich Village, where they rehearse after school and 1 weekend a month. Composers help singers create new work to perform at 30 public concerts throughout the year and on tour, during which they work with other young choruses. The program is structured to meet a variety of needs beyond quality music instruction: Academic tutoring, high school entrance counseling, family life and sexuality classes, on-site social work counseling at every rehearsal, transportation services and a summer mini-camp also are offered. Recently, the Alvin Ailey Dance Company choreographed movement to the music; several youth were accepted into specialized arts high schools, and the Chorus began performing at prestigious halls such as Lincoln Center. "The Chorus is raising the expectations of everyone involved," says Nuñez.

Organization: The Children's Art Carnival
186 E. 122nd Street
New York, NY 10035
212-234-4093

Program: The Children's Art Carnival
Year Started: 1969
Focus: Visual Arts
Youth Served: 6,874
Ages: 4–21
Budget: $640,477

Originally an outreach program of the Museum of Modern Art, The Children's Art Carnival (CAC) in Harlem has existed as an independent community school for the past 26 years. CAC enriches the lives of inner-city youth through the use of visual and communication arts. Faculty believe creative thinking is a necessary ingredient of intellectual development. Theme-based arts activities draw on collage, puppetry, 3-D construction, painting, ceramics, photography, videography, cartooning, illustration, drama, textile design, computer graphics and other media. CAC programs include in-school, after-school and Saturday programs for youth, teacher training workshops and parent advocacy. After-school programs, for youth ages 4–7, 8–13 and 14–21, take place at the CAC. Summer programs, for children ages 4–7 and 8–13, incorporate arts activities into local park programs. Apprenticeship training and employment experience is provided for youth ages 14–21. Class instructors are professional artists who also help participants gain exposure to career options. CAC's strength lies in the partnerships it forms with city institutions. A relationship with North General Hospital resulted in the sale of 33 paintings from the advanced painting and collage class. The Children's Clinic of the Hospital commissioned a series of soft sculptures from an after-school arts workshop. Organizations such as the Studio Museum of Harlem, the Schomburg Center for the Study of Black Life and Culture, the New York Urban League and others arrange summer apprenticeships and jobs for CAC students.

Organization:
Children's Museum
at Holyoke, Inc.
444 Dwight Street
Holyoke, MA 01040
413-536-7048

Program: Museum
Adventure Club,
Junior Volunteers,
Junior Leadership
Incentive Program
Year Started: 1982
Focus: Design, Visual
Arts & Humanities
Youth Served: 170
Ages: 6–17
Budget: $46,000

The Children's Museum at Holyoke, Inc. offers a trio of programs through which youth can experience the Museum from an arts and humanities perspective. For the Museum Adventure Club, a range of activities, from papermaking to studies of architecture, are based on Museum exhibits and stimulate participants to use problem-solving skills. Youth ages 6–10 can join the Club, which runs 3 afternoons a week for 2 hours. The Junior Volunteers program is a way for youth, ages 10–17, to learn how a museum operates and to gain work experience. Volunteers work one shift a week, assisting visitors, demonstrating exhibits, facilitating workshops for young children and answering phones. Junior Volunteers showing motivation and dedication are selected to take part in the Junior Leadership Incentive Program. Participants must be 13 years old and available to meet every other week for leadership training conducted by Museum staff with the assistance of community partners. "Having a community partnership adds so much depth to the Program; the assistance from Merrill Lynch has been invaluable," says Program Director Amy Landry. Youth set their own goals in the Junior Volunteers program. They also have opportunities to represent the Museum at city-wide conferences and to apply for Museum jobs.

Organization:
Children's Museum
of Indianapolis
3000 N. Meridian
Street
Indianapolis, IN 46208
317-921-4142

Program: Neighbors'
Program
Year Started: 1985
Focus: Multidisciplinary
Arts & Humanities
Youth Served: 200
Ages: 6–12
Budget: $64,000

For 50 years, from the same inner-city neighborhood location, the Children's Museum of Indianapolis has worked to provide cultural enrichment for the area's children. Local artists familiar with the neighborhood children teach classes that use visual arts, dance, music and storytelling to explore African-American history and culture. Pertinent Museum exhibits and collections contribute to in-depth explorations of topics. A year-round schedule of activities takes place at the Museum on weekends, during the school year, on school breaks and during the summer. Summer months are spent preparing dance performances, songs and stories for the popular Family Night and for special events such as Black History Month and Martin Luther King Day. Participants meet daily for 4 hours in the afternoon. "The kids are very committed to this Program and stay for years. Many have grown up in the Program and return to work for the Museum," says Museum Programs Coordinator Leon Jett. The Program also includes a career ladder component, which allows participants to move from volunteer to paid staff. A $1 fee per day per family is required, though half of the participants attend free-of-charge through scholarships. "The Program is sustainable because staff genuinely care about sharing their art and themselves with the children. They establish long-term relationships with these kids and have created a real sense of family," says Jett.

Organization: The Children's Museum
Seattle Center House
305 Harrison Street
Seattle, WA 98109
206-441-1768

Program: Rainier Vista Arts Program
Year Started: 1995
Focus: Multi-disciplinary Arts & Humanities
Youth Served: 200
Ages: 5–14
Budget: $92,000

In conjunction with the Seattle Housing Authority and the Children's Museum of Seattle, which has worked extensively with youth since 1988, the Rainier Vista public housing community runs a year-round Arts Program for its young residents. The Program is designed to enable children and youth from culturally diverse backgrounds to stretch their minds, muscles and imaginations in surroundings that stimulate creativity and build self-confidence and cultural understanding. Children come and go as they wish. However, they are asked to finish at least one project before leaving. During the school year, the after-school Rainier Vista Arts Program offers children hands-on experience in the visual, performing and literary arts supplemented with field trips to museums, libraries, cultural institutions, galleries and artists' studios. The Program focuses on the arts of specific cultures and brings in guest artists, actors, musicians and dancers to instruct the children and to help develop exhibits and performances. In the 11-week summer program, students are provided with breakfast and lunch and participate in discipline-specific classes. Each week a new discipline is explored, with participants taking related field trips to learn about the practical applications of the art form. The Program has been cited by the U.S. Department of Housing and Urban Development as a model for public housing communities. It receives funds from the Seattle Housing Authority's Public Housing Drug Elimination Program.

Organization:
City Hearts: Kids Say Yes to the Arts
P.O. Box 1314
Topanga, CA 90290
310-455-2898

Program: The Early Years, Sentenced to the Stage, Youth Arts Diversion, From Gangs to the Stage
Year Started: 1984
Focus: Multi-disciplinary Arts
Youth Served: 300
Ages: 3–18
Budget: $80,000

Sentenced to the Stage and Youth Arts Diversion are programs to which the Los Angeles Juvenile Court refers young offenders to participate in acting and dance workshops as a condition of probation. City Hearts, founded by former ballerina turned defense attorney Sherry Jason and her husband Bob, a 26-year veteran public defender, allows young offenders to take part in a 12-week workshop with up to 15 other youth for community service credit. The youth write an original performance piece, which they perform at the end of the session. The program operates both in juvenile detention facilities and in the City Hearts downtown Los Angeles studio. Youth who have learned to refer to themselves by their criminal classification ("I'm a 601," for incorrigibles and runaways; or "602," for juveniles who have committed crimes) are finding a new identity and focus through the arts. Interested participants may continue with City Hearts in ongoing 25-week programs in theater arts, circus skills, voice and movement classes. Additionally, City Hearts has an Early Years program, for at-risk children ages 3–11, and From Gangs to the Stage, which works solely with incarcerated youth in an intensive, 12- to 15-week program in which the youth write their own play.

Organization:
The City, Inc.
1545 E. Lake Street
Minneapolis, MN
55407
612-377-7559

Program:
The City, Inc.
Year Started: 1987
Focus: Film & Theater
Youth Served: 80
Ages: 7–20
Budget: N/A

You won't find a "program" for the arts at The City, Inc., a multiservice social service agency that assists more than 3,000 young people and their families each year. More than 80 percent of the young people have been involved in juvenile court. Although some teens come to The City, Inc. because of its arts offerings, the term "program" implies beginnings and endings, says the artist-in-residence and conflict resolution teacher, Bobby Hickman. He calls the arts "stuff to do in their lives" and works with the students on arts projects of their own choosing every day after school hours. Most of the work is in theater, filmmaking and videography, which are Hickman's crafts. Over the course of the school year, approximately 80 youth are involved in arts projects, many of which are done in collaboration with local arts organizations, such as Creative Theater Unlimited and the Minnesota Museum of the Arts. During the summer, 30–50 participants collaborate on one project, such as a play or a mural. Prize-winning plays, such as *A Raisin in the Sun* by Lorraine Hansberry and *Fences* by August Wilson, have been performed. The purpose of these projects is to help youth develop their problem-solving and conflict resolution skills.

Organization: The CityKids Foundation
57 Leonard Street
New York, NY 10013
212-925-3320

Program: The CityKids Repertory
Year Started: 1985
Focus: Theater
Youth Served: 80
Ages: 14–21
Budget: $100,000

The CityKids Foundation was started to bring together young people from diverse backgrounds—youth who would not ordinarily get the chance to meet each other—and provide them with a "safe space" for discussion and growth through participation in the CityKids Coalition. At Coalition meetings, held every Friday night, young people speak their minds, discuss issues of importance to youth and are heard with respect. The discussions at the CityKids Coalition meetings are the basis for original dramatic and musical material developed and performed by The CityKids Repertory, a nationally recognized company of 80 youth. CityKids Repertory meets on Saturdays at the CityKids Foundation facility. Half the day is devoted to the Life Training Institute, which provides training in conflict resolution, anti-violence techniques and other life skills. The other half of the day is spent in developing performance skills and rehearsing. A CityKids alumni/ae program provides opportunities for graduates, many of whom work in youth- serving community programs. "The kids are involved in every move the organization makes," says Director of Special Projects Carla Harman. "Some of the youth are on staff—they're invested." Harman reports that many of the youth are going on to college and getting into careers in teaching or social services, and others have become professional dancers, singers and performers.

Organization:
City of Fort Myers
2200 2nd Street
Fort Myers, FL 33901
941-338-2287

Program: STARS Program–Success Through Academic and Recreational Support
Year Started: 1989
Focus: Multidisciplinary Arts
Youth Served: 765
Ages: 8–14
Budget: $257,000

The City of Fort Myers police claim a 28 percent drop in juvenile arrests since the inception of the award-winning STARS Program—Success Through Academic and Recreational Support. Held at an expansive recreation complex built in the heart of the city's minority community, STARS provides area youth much-needed recreational and artistic outlets. Once educational abilities and recreational interests are identified, youth are enrolled in a variety of classes, including modern dance, African folk dance, cultural and heritage arts and celebrations, poetry, creative writing and vocal arts. Tutorial programs in math, reading and computers also are available. The classes run in 6- to 10-week segments throughout the year. Participation in STARS is a family affair: Both parents and children must agree to participate in the activities. Children are required to maintain good behavior and at least a C average in school. At the start of the STARS Program, 75 percent of the children were making less than a C average; now 80 percent are making a C average or better.

“At the start of the STARS Program, 75 percent of the children were making less than a C average; now 80 percent are making a C average or better.”

Organization:
City of Kalamazoo
Department of Recreation, Leisure and Cultural Services
241 W. South Street
Kalamazoo, MI 49007
616-337-8191

Program: Fine Arts Skills Enhancement Program
Year Started: 1990
Focus: Multidisciplinary Arts
Youth Served: 85
Ages: 12–13
Budget: $64,000

The Fine Arts Skills Enhancement Program of the City of Kalamazoo's Department of Recreation, Leisure and Cultural Services recruits disadvantaged youth from the city's three middle schools to participate in an after-school arts program. The Program runs 2 days a week for 10 weeks during both the fall and spring semesters in local schools and arts institutions, with transportation available for classes conducted off school grounds. Taught by professional artists, students select from classes in photography, dance, theater, drawing, painting, ceramics, weaving and videography, with each class culminating in an end-of-the-semester performance or exhibition. The Program has received an Innovative Programming Award from the Michigan Recreation and Parks Association. Before the City of Kalamazoo supported the Program, local foundations funded a 3-year pilot program. The impact of the funding transition is not yet fully apparent.

Organization: The Cleo Parker Robinson Dance Theatre
119 Park Avenue W.
Denver, CO 80205
303-295-1759

Program: Project Self Discovery
Year Started: 1991
Focus: Multi-disciplinary Arts
Youth Served: 500
Ages: 13–18
Budget: $300,000

Through a carefully designed program of therapy, visual arts, drama, movement and ongoing evaluation, Project Self Discovery is building a record of success with first-time offenders, teen parents and other at-risk youth. Harvey Milkman, a psychologist and drug prevention counselor, and Cleo Parker Robinson, artistic executive director of The Cleo Parker Robinson Dance Theatre, started this program to formally integrate the arts into drug prevention work. A rigorous screening process helps identify youth who would benefit most from this program. The selected youth pick an arts discipline for their focus and are assigned a personal counselor. The arts programming is complemented with a daily therapy session over a 12-week period, which also includes a rights-of-passage ceremony and wilderness activities. Their graduating ceremony, with parents and friends in the audience, includes a display of their artwork with a discussion of their goals and plans. The first half of this year the Project will focus exclusively on youth who have been through the juvenile justice system in order to assess the program's impact on that target population. The second half of the year will expand the services offered by Project Self Discovery to its graduate program. Initial evaluations indicate that the program is successful in increasing participants' resiliency skills.

Organization: The Cleveland Music School Settlement
11125 Magnolia Drive
Cleveland, OH 44106
216-421-5806

Program: Extension Department: Teens in Training
Year Started: 1953
Focus: Multi-disciplinary Arts
Youth Served: 400
Ages: 6–18
Budget: $86,211

Teens in Training is an educational program that provides job opportunities to teenagers. Arts instruction in a non-competitive atmosphere, which encourages personal achievement through discipline, takes place in 19 community centers. The program is structured around three components: lessons in the arts, participation in leadership training sessions and paid apprenticeships assisting arts instructors in conducting classes. Classes are offered in African dance and drumming, choral singing, modern dance, drama, visual arts and intergenerational programs. The free ongoing classes are held throughout the school year, with a public performance at the end of each year. "Teens in Training is increasing students' desire to learn and has resulted in higher achievement at school," reports Executive Director Robert McAllister. "We have a high retention of youth who want to continue in the program, and there is a waiting list to get into the program."

> **“We have a high retention of youth who want to continue in the program, and there is a waiting list to get into the program.”**
>
> **Robert McAllister**
> **–Executive Director**

**Organization:
Cleveland School
of the Arts
2064 Stearns Road
Cleveland, OH 44106
216-791-2496**

**Program: Youth
At Risk Dancing
Year Started: 1993
Focus: Dance
Youth Served: 18
Ages: 14–18
Budget: $25,000**

How did some inner-city high school football players become professional dancers? Ask Bill Wade, a modern dancer and choreographer at the Cleveland School of the Arts. Wade conducts after-school classes 3 days a week for 2½ hours for at-risk males. In the classes, "youth talk and discover similarities among themselves that become the subject of their performances." For these inner-city youth, the self-discipline associated with dance is helping them grow into manhood. The current troupe has been together for 4 years and is performing around the state, on television and with Pilobolus, a professional dance company. A new program is offered 2 days a week to boys in grades 6–8. Some program participants have made remarkable strides, winning scholarships to the Interlochen Arts Academy, Ohio State University, the Julliard School and the Martha Graham School. One dancer was recently hired by the Bill T. Jones Dance Company.

**Organization:
Community Adolescent Resource and
Education Center
(CARE)
74 Essex Street
Holyoke, MA 01040
413-532-6350**

**Program: Teen
Resource Project
Year Started: 1988
Focus: Theater
& Visual Arts
Youth Served: 154
Ages: 13–19
Budget: $100,000**

The Teen Resource Project is a community, after-school and summer program of the Community Adolescent Resource and Education Center (CARE), which works in Holyoke, Massachusetts, to prevent substance abuse, AIDS and teen pregnancy. In an effort to promote teens' self-esteem and to provide them with better decision-making skills, the Project keeps teens active and engaged in outdoor activities and the arts, particularly theater. In partnership with the University of Massachusetts at Amherst, Holyoke teens meet 5 days a week to create original theater pieces and use different visual arts media to build skills and explore issues relevant to their lives. The Project's theater company, the New Visions Theater, performs in English and Spanish. Their most recent performance dealt in a comic way with the serious problems facing new immigrants. Because of a recently formed partnership with the acclaimed Amherst-based New World Theater, teens will receive additional theater training and work with professionals of color.

Organization:
Community School of the Arts
200 W. Trade Street
Charlotte, NC 28202
704-377-4187

Program: The Neighborhood Arts Program
Year Started: 1985
Focus: Multidisciplinary Arts
Youth Served: 980
Ages: 3–14
Budget: $43,335

The Neighborhood Arts Program (NAP) provides arts programming to children and youth at park and recreation centers located in public housing and low-income neighborhoods. Community School of the Arts has customized programs to meet the needs and interests of the host sites, often based on suggestions by the participants and the teachers. Arts programs include creative writing, tap dance, video production, Native-American culture, visual arts, African dance and choral music. Classes of 10–20 students meet once a week for 10–20 weeks. It is not unusual for a child to take more than one class at a time or to take NAP classes for several years. Professional artists teach these classes and are selected for both their teaching competence and their ability to serve as role models. At the completion of a class, students receive a certificate of achievement and exhibit their creative talents at an "art sharing" open to the public. "A stabilizing factor of the Program is the instructors," says Carol Nash, the Program's outreach director. "The teachers know the parents, attend community meetings and recruit students. Many teachers are an integral part of these communities."

Organization:
Community Television Network
2035 W. Wahansia
Chicago, IL 60647
312-278-8500

Program: After School Program
Year Started: 1986
Focus: Media
Youth Served: 45
Ages: 6–21
Budget: $48,768

Students from Chicago's poor and high-risk neighborhoods are developing award-winning cable television programs about critical issues in their lives. This 9-month After School Program of Community Television Network (CTN) brings together young people to develop programming ideas for a show called *Hard Cover*. Youth share responsibility for generating story ideas, operating cameras, editing and coordinating publicity. A new TV show is cablecast every 2 weeks throughout the school year. *Hard Cover* will celebrate its 10th anniversary this summer. The teamwork and individual responsibility required gives students an opportunity to look for solutions as they are exploring problems. Videotapes created by participants have won awards nationally. Participants report that the program makes them more aware of issues, more likely to think through issues and solutions and gives them a voice and a chance to build relationships. CTN also is working in the public schools.

> **"Participants report that the program makes them more aware of issues, more likely to think through issues and solutions and gives them a voice and a chance to build relationships."**

Organization:
Corcoran School of Art
1680 Wisconsin
Avenue, NW
Washington, DC 20007
202-628-9484

Program: Corcoran Art Mentorship Program
Year Started: 1993
Focus: Visual Arts
Youth Served: 12
Ages: 15–18
Budget: $21,820

Working to provide talented youth from low-income Washington neighborhoods with an opportunity to develop their visual arts skills, the Corcoran School of Art developed the Art Mentorship Program. High school age youth are nominated by school or local community center visual arts teachers and then interviewed by Corcoran staff. Focusing on youth for whom the arts are an important part of their identity, Corcoran staff match teens with an artist/mentor. Once matched, both youth and mentor sign a 1-year contract, requiring that they meet at least twice a month, with phone calls weekly. Meetings include visiting museums, the artist's studio and the youth's home; buying arts supplies and even attending sporting events. Youth are paid a small stipend for travel and wages for 4 hours a month; the mentors are paid a nominal fee with which to buy arts supplies. As part of the Program, youth are entitled to take art classes at the Corcoran School for free and are given a membership to the Corcoran Gallery. Additionally, participants have access to two social workers who are associated with the Mentorship Program. The Mentorship Program has been recognized as a national model by the Hearst Foundation. In addition, the Corcoran provides free art classes to inner-city children at a variety of community sites, including churches and youth and neighborhood centers.

Organization: CornerStone Project, Inc.
4323 W. 29th Street
Little Rock, AR 72204
501-664-0963

Program: Creative Expressions
Year Started: 1989
Focus: Multidisciplinary Arts
Youth Served: 40
Ages: 12–18
Budget: $50,000

Creative Expressions is an after-school program that weaves the arts into CornerStone's job training, substance abuse prevention and academic enrichment programs. Through hands-on experience with professional artists and field trips to cultural institutions, young people learn about theater, graphic design, dance and visual arts. All of the projects are chosen and shaped by the participants with the help of an artist on staff and guest artists who are invited to assist with special projects. Personal experience and trips to cultural institutions are used as a springboard for the creation of projects. For example, youth created a play based on their personal experiences: They wrote the script, built the sets and performed in public. Youth who are admitted to the program make a year-long commitment to attend 4 days a week from 4:00 p.m. to 8:00 p.m. If a participant fails to meet the commitment, a caseworker calls the family.

> **“Youth who are admitted to the program make a year-long commitment to attend 4 days a week from 4:00 p.m. to 8:00 p.m. If a participant fails to meet the commitment, a caseworker calls the family.”**

Organization:
Cornerstone Theater Company
1653 18th Street
Suite 6
Santa Monica, CA
90404
310-449-1700

Program: Community Collaborations
Year Started: 1986
Focus: Theater
Youth Served: 200
Ages: 6–21
Budget: $450,000

From 5 to 7 evenings a week, Latino and African-American residents of the Watts community in Los Angeles rehearse *The Central Ave. Chalk Circle,* a play based on one by Bertolt Brecht but adapted to address specific issues of their community. This is one of the many plays that citizens throughout the county have written and produced through Cornerstone's Community Collaborations. Using a 3- to 4-month-long residency format, Cornerstone collaborates with a community host organization to lead young residents from creation to production. Those who want to join the program must commit to rehearsing 5–7 days a week after an initial 3-day training session. Participants can study any aspect of theater, including acting, directing, producing or designing sets. "After working together, participants have an increased sense of their own community and the diversity of it," explains Managing Director Leslie Tamaribuchi. "Both adults and youth no longer have a sense of alienation from art because they begin to see themselves as artists and believe that they have the right and the ability to participate in the creative process. Nurturing this belief," she notes, "is an explicit goal of the program."

Organization: Cultural Arts Institute
5502 York Road
Baltimore, MD 21212
410-435-2787

Program: After-School Program
Year Started: 1977
Focus: Multi-disciplinary Arts
Youth Served: 300
Ages: 6–12
Budget: $65,000

The Cultural Arts Institute sponsors after-school classes in eight schools for students chosen by their teachers and principals. Working when possible with teachers and parents, the Program offers two 12-week sessions. Students are first introduced to the basics of drama, dance, rhythm and vocal music. The second session focuses on a production based on participants' interests and/or school curricula. The final public performance gives the students a feeling of accomplishment and pride in seeing a project through to completion. At the end of the 24 weeks, the students are awarded a certificate acknowledging their commitment. "It is hoped that through an appreciation for the arts, students will develop creative, academic and life skills," notes Executive Director Sheila Childs. "We do see the growth of teamwork and students being supportive of one another." The dedication of the artist/instructors and the active involvement of the Board of Directors of the Cultural Arts Institute are important parts of developing children's motivation and self-worth.

> **"It is hoped that through an appreciation for the arts, students will develop creative, academic and life skills."**
>
> **Sheila Childs**
> **–Executive Director**

Organization: Cultural Center for the Arts
1001 Market Street N.
Canton, OH 44702
330-452-4096

Program: Children's Art Connection
Year Started: 1981
Focus: Multi-disciplinary Arts
Youth Served: 1,000
Ages: 8–12
Budget: $60,000

In an effort to provide at-risk youth with the chance to develop skills in the arts and to work with artists, the Cultural Center for the Arts initiated after-school and summer arts programs that bring low-income youth (95 percent of whom qualify for the subsidized lunch program) in contact with Canton's arts organizations. Professional artists lead a changing array of 1-hour, after-school classes at both the Center and at schools. For example, youth in grade 3 are taking 12 weeks of movement classes at the Canton Ballet, and there is a 10-week program in steel drums for youth in grades 4 and 5 offered by the Canton Symphony Orchestra. In addition, each school has a 1-month residency in creative drama, with after-school classes for students and teachers provided by The Players Guild. Ongoing visual arts instruction is held twice weekly and includes trips to the Canton Museum of Art. The students also attend performances by the Canton Ballet, Canton Symphony Orchestra, The Players Guild and the Canton Civic Opera. Activities also are held in school (during the school day), but are not part of the school's curriculum. Enrollment in the program has grown steadily, and there is a long waiting list for additional after-school programs.

Organization: Dallas Parks and Recreation Department
5620 Parkdale
Dallas, TX 75227
214-670-0200

Program: Juvenile Gang Prevention Program
Year Started: 1991
Focus: Theater & Visual Arts
Youth Served: 90
Ages: 8–21
Budget: N/A

The Dallas Parks and Recreation Department (DPRD) started its Juvenile Gang Prevention Program in city parks, where an influx of gang members was causing alarm. The DPRD formed a citizen task force to serve as the governing board and help shape positive pathways for at-risk youth. Now, free 2-hour classes held weekly at four recreation centers are generating student presentations, performances and exhibitions around the community. Usually half a year is dedicated to theater and the other, to visual arts. Teachers from Junior Players, a local nonprofit arts group, help participants create their own plays based on personal experiences, or expose them to various visual arts. Transportation is provided to encourage attendance, which is reported to be 80 percent of the participants on a regular basis. "The Program has the kids thinking and reflecting on their actions and how they affect themselves, peers and families," says Community Outreach Supervisor Boadicea White. "Previously territorial gang members are now working as a team and relating to each other as they take on challenges and work hard to achieve something."

Organization: The Dance Ring DBA New York Theatre Ballet
30 E. 31 Street
New York, NY 10016
212-679-0401

Program: Project LIFT
Year Started: 1989
Focus: Dance
Youth Served: 23
Ages: 6–14
Budget: $21,000

Once a year, during the Christmas holidays, children come from homeless shelters to the New York Theatre Ballet, a professional dance school and performance company. Every day for 1 week they get a hot breakfast followed by ballet classes, a hot lunch and open reading time. At the end of the week, children who show a particular interest in continuing are given full scholarships to attend Project LIFT. Of the children who receive scholarships, generally half become consistent students and are integrated into the dance classes as regular participants. "Dance is the hook in this program," explains Director Diana Byer. "These children have no real opportunities in life, and through LIFT, we can instill the values of self-discipline, teamwork and respect for others, which helps to keep them motivated to stay in school. All of the scholarship students have made vast improvements in their school work, and one of the little girls received a certificate for academic excellence at her sixth grade graduation." The scholarship students, who have to keep their grades up in order to participate in the program, receive not only free ballet classes, but also all necessary dance clothes, transportation money and books which they can keep. Additionally, they are provided with school clothes, winter coats, toys, special things for the holidays, emergency medical care and help for their families in budgeting money if they move out of the shelter. After 1 full year of classes, the children can perform with The Dance Ring DBA New York Theatre Ballet company in a performance of *The Nutcracker*. "Through dance, the children learn to care for each other. *The Nutcracker* gives them something to look forward to, and they begin to understand that through hard work they can achieve their dreams. We show the children that it is not where you come from that determines success, but how hard you work," explains Byer.

Organization: Delta Blues Education Fund
291 Sunflower Avenue
Clarksdale, MS 38614
601-627-6820

Program: Delta Blues Education Program
Year Started: 1992
Focus: Music
Youth Served: 120
Ages: 9–15
Budget: $20,000

Using the rich heritage of the Mississippi Delta Blues tradition, the Delta Blues Education Fund is giving youth a healthy alternative to the harsh realities of Clarksdale streets. Classes concentrate on instrumental technique and performance. Instruction on the instruments of the Delta Blues (bass, guitar, keyboards, harmonica, drums and voice) is augmented by teaching participants the keys to success as professional musicians. Instructors, professional artists themselves, teach personal conduct, effective communication and money management. After-school classes are held at the Delta Blues Museum for 3 hours, 5 days a week. On Saturdays, students take classes at the Elks Club and Chamber of Commerce. The after-school program complements a daytime program at six area schools. A large number of youth participate in both the daytime and after-school programs. Students perform publicly, with many of the performances generating income that is put into a trust account. Older students who have graduated from the Program perform the Delta Blues in Delta-area communities. "The children have become professional musicians and are performing all over Mississippi, Tennessee, Alabama and Illinois. They have been on television, and some are now important wage earners for their families," says Co-Director Rex Miller.

Organization: Demicco Youth Services
825 N. Hudson
Chicago, IL 60610
312-337-2723

Program: Northern Horizon Cultural Arts Program
Year Started: 1994
Focus: Multidisciplinary Arts
Youth Served: 400
Ages: 7–20
Budget: $315,000

The Northern Horizon Cultural Arts Program provides arts programming to the young people of the Cabrini-Green/Near North neighborhood of Chicago, a community with high rates of unemployment, gang violence and other social problems. Youth participate daily in a variety of performing and visual arts activities, some of which center on the African and African-American heritage of the residents. Artists have developed comprehensive curricula for drama, choir, dance, fine arts, arts and crafts and African folklore and rhythms. The artist/instructors are assisted by teenagers from the community. Classes are held in churches, community centers, parks and residential centers in the neighborhood after school and on weekends, year-round. All classes meet once or twice a week, are organized around issues that affect the community and include quarterly performances and special events. A 2-day summer festival of the arts celebrates the accomplishments of students in the Program.

> **“The Northern Horizon Cultural Arts Program provides arts programming to the young people of the Cabrini-Green/Near North neighborhood of Chicago, a community with high rates of unemployment, gang violence and other social problems.”**

Organization: Department of Arts and Cultural Affairs
222 E. Houston
Suite 500
San Antonio, TX 78205
210-222-2787

Program: Urban smARTS
Year Started: 1994
Focus: Multidisciplinary Arts
Youth Served: 320
Ages: 11–14
Budget: $250,000

Urban smARTS is an intervention program designed to divert youth from entering the juvenile justice system. The San Antonio City Council initiated the program, bringing together the city's Department of Arts and Cultural Affairs with the Department of Community Initiatives, which provides case management services to youth. The partnering of departments has resulted in a multidisciplinary program that combines innovative arts activities with conflict resolution training and other prevention services. At each of seven school sites, three artists and five caseworkers are joined by a volunteer and a school teacher to lead daily after-school, 2-hour classes, using visual arts, dance, theater, literature, music, photography and videography. Activities, which include field trips, are tailored to the needs of each site. Participants are encouraged to get involved in a number of different classes as a way of discovering where they feel most comfortable. While each 14-week session throughout the school year culminates in a performance or exhibition, it is the process that is emphasized to show young people that steps have to be taken to achieve something. “Urban smARTS has been effective in changing the kids' attitudes and increasing self-esteem,” reports Program Manager Berti Rodriguez Vaughan. “They're realizing there are other possibilities for them.”

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Organization:
Department of Cultural Affairs
78 E. Washington Street
Chicago, IL 60602
312-744-8925

Program: Gallery 37
Year Started: 1991
Focus: Multidisciplinary Arts
Youth Served: 1,000
Ages: 14–21
Budget: $1,000,000

Gallery 37 is a summer arts education and job training program in which city high school students are employed by the City of Chicago to create art for public spaces and fulfill private commissions. Architecture, metal jewelry making, bookbinding, papermaking, painting, creative writing and journalism, public art, furniture painting, textile art and urban landscaping are offered as part of a changing array of classes. Located in the heart of downtown Chicago, Gallery 37 transforms a vacant 3-acre lot each summer into a lively outdoor studio where the apprentices/artists work and train and where the public is welcome to visit. The benefits of the program to Chicago youth in the summer months are numerous: meaningful employment, development of job skills and arts education. In addition, 12 satellite programs in other city neighborhoods are employing young people in their own communities. The Gallery 37 model also has been replicated in communities across the country. Most recently, Gallery 37 was invited by the Board of Education to bring its job training program to Chicago's public schools. Beginning this spring, Gallery 37 will initiate an after-school program in 15 Chicago public schools, following the guidelines of its summer program.

Dawn Martinez

Organization:
The Door—A Center of Alternatives, Inc.
121 Avenue of the Americas
New York, NY 10013
212-941-9090, ext. 252

Program: Creative Arts Program
Year Started: 1972
Focus: Multidisciplinary Arts
Youth Served: 617
Ages: 12–21
Budget: $75,000

The Door, a full-service youth agency, provides a comprehensive, integrated range of services to youth, including an average of 20 classes a week after school and in the evening in dance, vocal and instrumental music, theater, painting, drawing, ceramics, photography, tie-dying, jewelry making, woodworking and airbrush design. Staff artists are supplemented by artists-in-residence who teach in exchange for rehearsal and studio space. The Creative Arts Program also includes lectures/demonstrations, master classes, trips to cultural events and institutions and student performances/exhibitions. Classes are designed to help youth develop their skills and learn about the world through art and the resources of New York City. For example, youth may go to see an exhibition and then use the theme of the exhibition for their own work. Every 2 months, one of the young artists exhibits his/her work at The Door. The participants' work, which has been shown at other sites throughout the metropolitan area, has won awards in city-wide contests and has been highlighted in the press for its creativity and uniqueness. "Through the arts, participants learn about the planning process; they learn how to appraise their own strengths and weaknesses, how to get organized and how to focus in order to complete tasks," explains Eileen Bethea, coordinator of the Program. "The kids in the Creative Arts Program are motivated by the activities, and that excitement spills over into other areas of their lives."

Organization:
Dougherty Arts Center
1110 Barton Springs
Austin, TX 78704
512-397-1456

Program: Youth at Arts: Graffiti as Art and Texas Young Playwrights Program
Year Started: 1989
Focus: Theater & Visual Arts
Youth Served: 811
Ages: 3–19
Budget: N/A

The City of Austin's Youth at Arts program gives children an opportunity to learn about the arts and build self-esteem by developing their creative abilities. The program includes more than a dozen activities for youth ages 3–19 at locations all over the city. Two of the programs are Graffiti as Art and the Texas Young Playwrights Program. Graffiti as Art looks at the artistic merit of graffiti and helps youth learn how to draw distinctions between vandalizing and creating art. Working with well-respected muralists and graffiti artists, participants gain an historical understanding of graffiti and create murals and other works at sites throughout the city. The Texas Young Playwrights Program works with youth at the Arts Center and at housing projects, high schools and recreation centers around Austin. With assistance from the University of Texas' Department of Theatre and Dance and the Capitol City Playhouse, students learn about scriptwriting. Each develops a one-act play about issues of concern. The students' plays are produced and critiqued by theater professionals during the Texas Young Playwrights Festival. The programs range in duration from 1 intensive week to 3 months, depending on the host site.

“Graffiti as Art looks at the artistic merit of graffiti and helps youth learn how to draw distinctions between vandalizing and creating art.”

Organization:
DrawBridge: An Arts Program for Homeless Children
P.O. Box 2698
San Rafael, CA 94912
415-456-1269

Program: Art Groups, DrawBridge School Education Project, Traveling Art Exhibit
Year Started: 1989
Focus: Visual Arts
Youth Served: 550
Ages: 4–16
Budget: $134,000

Operating in nine Bay Area homeless shelters in three counties, DrawBridge provides a safe environment where homeless children use art to express their needs, fears and hopes. DrawBridge brings art facilitators and trained volunteers to shelters on a regular basis in order to give children a voice and an opportunity to feel valued. High-quality and varied materials are provided, including paint, clay and collage materials. An important component of DrawBridge's program is the inclusion of formerly homeless mothers and teens as staff. They relate to children because of their shared experience. The DrawBridge School Education Project takes a video about a homeless boy to local schools as a means of helping youth understand family homelessness and substitute fact for fiction. Formerly homeless teens help with these presentations and assist students with art projects. Through Our Eyes, DrawBridge's Traveling Art Exhibit, features the artwork of homeless youth. Summing up the program, one 11-year-old participant noted, "It's like when you play telephone, and it never comes back the way you mean it. When you draw your feelings, people can't misunderstand you. Like if you're really mad and you may not be able to tell the exact words, you can draw lightning flying down or something like that."

Organization:
East Bay Center for the Performing Arts
339 11th Street
Richmond, CA 94801
510-234-5624

Program: East Bay Center for the Performing Arts
Year Started: 1969
Focus: Multi-disciplinary Arts
Youth Served: 1,600
Ages: 1–18
Budget: $974,000

"Cheeze"

To promote intercultural awareness and social reconciliation, East Bay Center for the Performing Arts developed an educational model that integrates art and culture into the community. Participants explore three interrelated components: repertoire and technique; comparative studies across cultures and disciplines; participation in community life through which community issues are explored through the arts. Youth from low-income, culturally diverse communities participate in traditional West African, Mexican and Southeast Asian music and dance; vocal and instrumental jazz; contemporary ballet; theater; film and video. Sessions run for 10 weeks, each on a year-round basis. Youth participate at the main site in Richmond and at 15 other sites throughout the East Bay. One specific project, the Juvenile Justice Diversion Project, is run in partnership with Contra Costa County Juvenile Hall. Selected students exchange time in detention for training in the performing arts. Students take a rigorous schedule of classes, participate in counseling by trained professionals and are given the chance for positive community recognition at a final performance/exhibition event.

Organization: Eco-Rap
3435 Cesar Chavez
Studio 222
San Francisco, CA 94110
510-835-9213

Program: Eco-Rap After-School Workshops
Year Started: 1994
Focus: Multi-disciplinary Arts
Youth Served: 15
Ages: 11–19
Budget: $20,000

Eco-Rap uses hip-hop to educate people primarily in the Northern California Bay Area and the Bayview Hunters Point community, in particular, about issues ranging from toxic spills to teenage pregnancy. Eco-Rap makes numerous presentations at school assemblies and in classrooms regarding these issues. The After-School Workshops have been held in such places as the Bayview Opera House and San Francisco Educational Services; presently, the environmental group SLUG (San Francisco League of Urban Gardeners) also is hosting Workshops. Eco-Rap opens each 3-month program with a community Toxic Tour led by environmentalists and A.K. Black, Eco-Rap's artistic director and artist-in-residence. The tour gives youth different perspectives of their community. Next, the group examines environmental issues presented in news articles and a diverse range of periodicals. Meeting 4 days a week for 3 hours, each youth is assigned an article to read and share with the group and is encouraged to work on an individual performance art, poetry or book project. At the end of each session, the group presents to the community a hip-hop performance art piece that addresses an issue the youth examined. "Our aim is to bring knowledge out of youth, not always to instill it," says Black, a native of the Bayview Hunters Point community. Describing the success of the program, Black notes, "We have consistent requests for performances and continued student attendance. And we see a change in the outlook of the youth from hopeless to hopeful."

Organization: Edgehill Center, Inc.
935 Edgehill Avenue
Nashville, TN 37203
615-256-5108

Program: PAVE WAY (Preventive Arts and Video From Edgehill With Artists and Youth)
Year Started: 1992
Focus: Visual Arts
Youth Served: 29
Ages: 10–18
Budget: $18,000

Youth from low-income housing developments are being given opportunities to beautify the city of Nashville through commissioned outdoor murals in a program of the Edgehill Center, Inc. The Center hires professional, African-American male artists who work in a variety of visual arts. These artists are role models and guides for participants and come from the same background as the youth. Nonprofit organizations, schools and private companies request murals and designate a theme for the art. Youth talk about what the theme means to them and collaborate with the artists in designing a mural that encompasses their visions. Depending on the size of the mural requested, 7 to 10 young people participate in each project and may work nights and weekends, later returning to a regularly scheduled weekly 2-hour meeting. There is strong family participation in the program. The older youth are mentoring newcomers and their younger siblings. "When there are kids with a natural ability in the arts, often the parents have this same ability that never was developed," says Community Services Director Cathy Roberts. "The parents are being given opportunities to learn and grow with their children."

Organization: Educational Video Center
55 E. 25th Street
Suite 407
New York, NY 10010
212-725-3534

Program: High School Documentary Workshop
Year Started: 1984
Focus: Video
Youth Served: 60
Ages: 15–19
Budget: $500,000

New York City high school students from all five boroughs are creating award-winning videos about the daily problems young people face at home, in school and on the streets. Through the Educational Video Center (EVC), a nonprofit media center housed in an alternative public school, groups of 12 to 15 students become members of a video production crew. The 3-hour classes are held during and after school at the Center 4 days a week. The crews brainstorm topics, choose an issue, write text and map the video content. Using newly learned camera and interviewing skills, students shoot footage, produce a rough-cut, get feedback and make final edits. Videos, such as *Guns and the Lives They Leave Holes In*, are used in classrooms and by libraries and other nonprofit organizations. Participants are evaluated on the basis of a portfolio reviewed for writing, research and communication skills, as well as technological competence and creative expression. Youth Organizers Television (YO-TV) provides a very small number of high school graduates who have participated in the Workshop with an advanced pre-professional program for producing broadcast-quality videos that address community problems.

Organization: Elders Share the Arts
57 Willoughby Street
Brooklyn, NY 11201
718-488-8565

Program: Living History Program
Year Started: 1979
Focus: History & Multidisciplinary Arts
Youth Served: 150
Ages: 5–18
Budget: $300,000

Elders Share the Arts (ESTA) links generations and cultures through year-long Living History Programs that transform life experiences into dance, theater, writing, visual arts and storytelling. ESTA's programs facilitate relationships among community members, bringing together neighbors of all ages and ethnicities to build community, address community issues and celebrate common ground. In the Living History Program, youth and elders come together throughout the year in 30 weekly workshops at 20 New York neighborhood community centers, schools, libraries and other sites. Youth interview seniors and develop oral histories of their lives. At the end of each year's workshops, youth and elders stage dramatic literary and visual presentations based on those oral histories at a city-wide Living History Festival. Through the Living History Program and another ESTA activity, the Conflict Mediation Program, elders and youth form relationships that are maintained beyond the Program. As a vendor agency for the New York City Board of Education, ESTA helps youth participating in these Programs to improve their school attendance, increase attentiveness and gain arts and communication skills. Moreover, youth's involvement with elders stimulates their curiosity and interest in learning, making historical events from the pages of a textbook more vibrant and real.

Organization: Evansville Housing Authority
411 S.E. 8th Street
Evansville, IN 47713
812-428-8522

Program: Dance Awareness
Year Started: 1988
Focus: Dance
Youth Served: 57
Ages: 6–16
Budget: $20,000

The Evansville Housing Authority's award-winning Dance Awareness program started because of the determination of one individual who witnessed the impact of dance on children in another city. Brenda Murry-Pittman, now the Housing Authority's director of community service, returned to Evansville from Washington, DC, and formed a partnership with a local dance group to teach children personal discipline and build self-esteem through dance. The resulting school-year program meets 3 days a week, for 45 minutes in the early evening, to teach children ballet, jazz and ethnic dance. A Housing Authority van provides free transportation from three housing sites to a dance space donated by the Tri-State Food Bank. The dancers are provided with leotards, tights and shoes and perform once a year at a spring recital at the University of Evansville. In addition, the Evansville Museum has invited them to perform during Black History Month. "The kids are learning to trust that people outside their world care about what happens to them," says Murry-Pittman. Dance Awareness reports an 80 percent youth retention rate in the program. The program is supported by a variety of public and private sources, including funds from a U.S. Housing and Urban Development Drug Elimination Grant.

Organization:
Everyday Theater, Inc.
P.O. Box 70570
Washington, DC
20024-0570
202-554-3893

Program: Everyday Theater Youth Ensemble
Year Started: 1984
Focus: Music & Theater
Youth Served: 9
Ages: 16–21
Budget: N/A

Everyday Theater Youth Ensemble, a company of African-American youth, electrifies audiences with powerful plays that illuminate issues surrounding substance abuse, violence and AIDS. Using music, rap, African oral traditions, dance and drama, Ensemble players create original productions based on personal experiences, such as the rap opera trilogy *Outside My Window*, about commitment to family and community, self-help and spirituality. Out-of-school youth are paid for a 40-hour workweek. They work year-round with Theater staff and guest choreographers and other consultants. Participants start with intensive training in acting, diction and music, among other areas. The Ensemble puts together a participatory production with complementary workshops for school children to encourage them to examine some of the critical issues affecting their lives. Theater skills are further developed through 6-week workshops led by Ensemble members in the schools. A summer program involves youth who have attended Everyday Theater programs during the school year. They work daily for 6 weeks, gaining new skills and substance abuse awareness through the help of a substance abuse coordinator. A performance is presented three times for parents and community members. As a tool for social change, the program is helping participants "better articulate information about the issues," says Artistic Director Jennifer Nelson. The program works, she notes, because "most of the people in the Ensemble are from the communities that receive the presentations."

Organization: Ewajo Dance Workshop
2719 E. Madison
Seattle, WA 98112
206-322-0155

Program: After-School Program
Year Started: 1992
Focus: Dance & Humanities
Youth Served: 60
Ages: 5–12
Budget: $6,300

The Ewajo Dance Workshop has grown from a small dance studio to a multifaceted organization that helps youth from diverse backgrounds find common ground while building individual skills. The After-School Program offers dance classes that reflect Seattle's African-American, Brazilian, Filipino and Native-American populations. Taught by guest artists called Cultural Heritage Specialists, classes take place in local schools during after-school hours, twice a week for 2 hours during the school year. Before the start of each class, students take part in chat sessions that allow them to talk about their thoughts and learn about social, cultural and historical issues. The Program concludes with city-wide community performances by the students. "This is a dance program for kids who wouldn't otherwise have the chance to be involved with dance. Its goal is to develop cultural and social skills through dance and through working together with other kids from a variety of backgrounds," notes Executive Director Edna Daigre. A recent 2-year grant from the City of Seattle is enabling Ewajo Dance Workshop to increase the number of youth served and to expand services such as transportation for the participants. The After-School Program complements a number of other Ewajo programs, such as Artist-in-Residence and Dance as a Cultural Expression, which works with homeless children through a collaboration with an elementary school.

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Organization:
Federated Dorchester
Neighborhood
Houses, Inc.
90 Cushing Avenue
Dorchester, MA 02125
617-282-5034

Program: Art Express
Year Started: 1991
Focus: Multi-disciplinary Arts
Youth Served: 340
Ages: 6–18
Budget: $400,000

Organization: The
52nd Street Project
500 W. 52nd Street
2nd Floor
New York, NY 10019
212-333-5252

Program: The 52nd
Street Project
Year Started: 1981
Focus: Theater
Youth Served: 80
Ages: 7–17
Budget: $350,000

Arts programming is offered daily to elementary school children in an after-school program in Dorchester. Through the auspices of the Federated Dorchester Neighborhood Houses, a social service agency, artist/educators and group leaders design programs in fiber arts, sculpture, theater, painting, drawing, photography and film for children at four sites. A pool of artists rotate among the sites, providing youth with exposure to a variety of disciplines. In December, each site holds an annual holiday open house craft fair so the children can display and sell their work. Older participants meet weekly for a hands-on interactive program that introduces teens to the visual arts. Working side-by-side with artists and gallery staff, teens create their own work, learn the basics of gallery administration and design and mount an art exhibition to display their work. To supplement their technical instruction and expand their horizons, both younger children and teens go on field trips to local cultural institutions.

The purpose of The 52nd Street Project is to give every child the experience of success through writing and performing his or her own plays. Economically disadvantaged children from the "Hell's Kitchen" neighborhood of New York City are paired with professional theater artists to create, mount and perform original theater pieces. The individual child is the focus of this Project's work. Workshops take place in local community centers and theaters, as well as during out-of-town retreats. They include One on Ones, in which youth are paired with adults to create a work especially for them that is performed by the child with that adult. In Two on Twos, a professional playwright creates a play performed by two 52nd Street Project participants. Playmaking is a series of playwriting classes for young people developed by Daniel Judah Sklar from his book *Playmaking: Children Writing and Performing Their Own Plays*. These classes were adapted to include a performance component. An ongoing acting company of children is under development. In addition, based on their experience, The 52nd Street Project has written a practical guide to teaching theater arts to children.

Stephanie Berger

Organization: Flynn Theatre for the Performing Arts
153 Main Street
Burlington, VT 05401
802-863-8778

Program: Flynn/ Wheeler School Partnership
Year Started: 1990
Focus: Multi-disciplinary Arts
Youth Served: 175
Ages: 5–11
Budget: $10,250

After-school programs offered as part of the Flynn/Wheeler School Partnership take place at the Wheeler School, located in the Old North End, the neighborhood that has the highest concentration of low-income and minority residents in Burlington. Classes are organized in three sessions a year; each session generally includes three classes, which meet once a week in such areas as creative dance, ballet, creative drama, theater production and string instruments. Performances or presentations of works-in-progress are given throughout the year. In addition to classes and performances, children have the opportunity to participate in workshops with visiting professional artists. Each child is given free access to student matinees at the Flynn Theatre and is offered tickets for a Sunday series for families. The City of Burlington was just named recipient of a U.S. Department of Housing and Urban Development Enterprise Community Grant. Some of these funds will be used to hire an arts enrichment coordinator for the Flynn Theatre's work in the Old North End.

Organization: Fools Company
311 W. 43rd Street
New York, NY
10036-6413
212-307-6000

Program: Artsworker Apprentices
Year Started: 1983
Focus: Dance & Theater
Youth Served: 25
Ages: 16–21
Budget: $133,000

In a year-round program, Fools Company's Artsworker Apprentices exposes teens to the performing arts. Teens are referred by community organizations and schools and learn about the program through public service announcements or by word-of-mouth. Participants attend free 2-hour workshops once a week and learn about performance and production. Additionally, by helping the Company with its mailings and fund-raising efforts, they also learn about arts administration. Workshops are complemented by the Company-sponsored International OFFestival, which is staged several times a year and exposes youth to contemporary performances by artists from around the world. Visiting artists conduct the regular workshops during the weeks they are at the Festival, and the teens help with the Festival's administrative and technical needs. As participants build their job skills, they can work part time with Fools Company or with other artists who perform in the Company's theater space. "The kids are gaining knowledge about jobs in the performing arts and are increasing their general job skills," says Executive Director Jill Russell. "They are showing heightened self-confidence and an increased ability to articulate and express themselves."

> **"The kids are gaining knowledge about jobs in the performing arts and are increasing their general job skills."**
>
> **Jill Russell**
> **–Executive Director**

Organization: Fourth Avenue Cultural Enrichment (FACE)
P.O. Box 15134
Tallahassee, FL 32317
904-224-8600

Program: Fourth Avenue Cultural Enrichment
Year Started: 1992
Focus: Multi-disciplinary Arts
Youth Served: 70
Ages: 6–17
Budget: $26,915

A Fourth Avenue Cultural Enrichment (FACE) is a multicultural, interdisciplinary program designed to provide children and young adults with a consistent artistic outlet. FACE works with school personnel, city government officials, community leaders and parents to interest young people in African dance, drumming and culture; public mural painting; ceramics and field trips to area cultural institutions to see ballet, theater and other performances. Year-round classes meet three times a week at a space donated by the Department of Parks and Recreation and start with a half-hour of academic tutoring. Professional artists direct the arts projects, which have ranged from painting murals on a homeless shelter and bus station to presenting public performances at community festivals and senior citizen homes. Older children are eligible to become summer youth leaders and are paid through the Job Training Partnership program. "The children are wonderful human beings," observes Executive Director Jill Harper. "They are still in school, are more respectful of each other and are bringing their younger siblings to the program." Harper runs the program single-handedly, visiting the public housing community and schools to market the program. But as she notes, "The project is a community effort. It improves the whole community because it promotes communication between people from diverse backgrounds."

> **"The children are wonderful human beings."**
>
> **Jill Harper**
> **–Executive Director**

Organization: Free Street
1419 W. Blackhawk
Chicago, IL 60622
312-772-7248

Program: TeenStreet
Year Started: 1991
Focus: Multi-disciplinary Arts
Youth Served: 41
Ages: 14–20
Budget: $73,000

A Free Street provides jobs and job training in creative writing, dance, music and theater through its TeenStreet program. The program emphasizes being punctual, taking direction, assuming personal responsibility and working as part of a team. Working under an artistic director, youth create theater pieces based on their lives and views of the world. "The performances are built from the kids' lives, so they get to work out their anger," says Executive Director David Schein. TeenStreet is a two-tiered program with both a summer and year-round ensemble. The summer program runs for 8 weeks. Teens attend 20 hours a week and take part in a rigorous performance schedule of two performances a day during the last half of the session. Participants must audition to become members of the year-round ensemble, which meets 8 hours a week for 5 months. The ensemble performs throughout Chicago and has appeared nationally and internationally as well. TeenStreet is also a jobs program: The Job Training Partnership program pays youth in the summer; Free Street provides wages during the school year. To reinforce the employment training aspect of the program, youth are taught interviewing and other job acquisition skills. In addition, guest artists meet with the ensemble to discuss the entertainment business. "TeenStreet enables kids to face the realities of their lives and know what they have to do to attain better lives for themselves," notes Schein. "Kids learn how to work the system and how to connect with people who have access and can help them." Schein reports that TeenStreet participants are going on to college and successfully building careers.

Organization: Friends of Photography
250 4th Street
San Francisco, CA 94103
415-495-7000

Program: Ansel Adams Center for Photography/Education: Partnership and Community Outreach
Year Started: 1989
Focus: Photography
Youth Served: 300
Ages: 11–17
Budget: N/A

For nearly 30 years, the artist-founded Friends of Photography has promoted the development of creative photography. When it relocated to San Francisco, Friends opened the Ansel Adams Center for Photography and initiated a youth outreach and education program to create new partnerships and involve a broader spectrum of the community. The program involves a variety of youth with special needs who are identified by partner organizations. These organizations pay any nominal fees. Artists work once a week over 8- to 12-week sessions with teen girls, English-as-a-Second-Language youth and others attending after-school programs at community organizations. During the ongoing sessions, youth not only work on technical skills in photography, but also take part in other activities such as writing projects. The program always includes gallery and museum visits and concludes with a student exhibition. "Learning takes place in many different ways, and photography provides an outlet for those who may be more visual learners," says Deputy Director for Public Programs Deborah Klochko. Friends of Photography conducts several specialized programs, including a Saturday Teen Docent Program, which provides paid training for high school students who gain appreciation of art and public speaking skills, and a Teen Girls Program, which is run with the San Francisco Educational Services and focuses on how self-image is defined by media. The programs are about more than just photography and art. "We want young people to become visual consumers and see how media can influence what we think about ourselves," says Klochko.

Organization:
Fringe Benefits
530 N. West Knoll Drive, Suite 1
Los Angeles, CA 90048
310-657-8149

Program:
Fringe Benefits
Year Started: 1991
Focus: Theater
Youth Served: 70
Ages: 14–21
Budget: N/A

"When I had been honest, I was told to shut up. When I had felt passion, it had ultimately been ignored....[A]nd when I had been courageous, I ended up alone." These emotions, expressed by a homeless gay youth in Fringe Benefits, are the very ones that Director Norma Bowles and Co-Director Ernie Lafky tap to help youth create performances that clearly express their views of the world. Fringe Benefits contracts for 6 months with shelters and transitional homes for homeless gay and lesbian youth. The staff meet youth at each site at least twice a week to conduct writing and acting classes. The young people's experiences shape the content of their work. In one-on-one sessions, youth focus on improving their creative-writing skills and on finding effective ways to dramatize their individual stories. Over a 6-month period, 70 youth collaborate on writing a play that is performed by approximately 12 participants at the Highways Performance Space in Los Angeles. "The performing arts provide a bridge from the street to other kinds of work. Kids learn the concept of delayed gratification; they learn how to work very hard, through the frustration, to get to the end result. Some of the youth in our program," Bowles continues, "have gone on to college and summer repertory programs; one youth got a poetry prize from a local museum. Their work is top notch, classy, intelligent, powerful and quite beautiful."

**Organization: Georgia
Museum of Art
University of Georgia
Athens, GA
30602-1719
706-542-3255**

**Program: ArtReach
Year Started: 1987
Focus: Humanities
Youth Served: 6
Ages: 15–17
Budget: $16,188**

ArtReach is a summer program for a small number of Athens-area low-income teens. The program is run by the Georgia Museum of Art in cooperation with the Northeast Georgia Regional Development Center using funds from the Job Training Partnership Act. Students work with two arts education instructors. They study art history and research a wide range of related topics, such as the architecture, music and dance of the same period, as well as the daily lives of the people who lived at the time the art was produced. The teens learn research, computer graphics and word processing skills. Their work culminates with presentations at sites around Athens, including nursing homes, day-care centers, Boys and Girls Clubs and libraries. The presentations are tailored to each audience and include hands-on arts activities.

**Organization:
Greater Columbus
Arts Council
55 E. State Street
Columbus, OH 43215
614-224-2606**

**Program: Children
of the Future
Year Started: 1992
Focus: Multi-disciplinary Arts
Youth Served: 2,000
Ages: 5–12
Budget: $528,800**

Children of the Future creates safe neighborhood havens for youth and provides them with daily after-school arts activities, as well as weekend programs featuring visiting artists. Twenty-three AmeriCorps participants work at seven recreation centers in inner-city neighborhoods. Each center offers programs in dance, creative writing, music, theater and visual arts, depending on each center's facilities. The centers develop exhibits and performances that can be seen at sites throughout the city, as well as at the neighborhood centers. The program emphasizes teaching basic analytical skills critical to all learning. Some activities include instruction in conflict resolution and development of communication skills. The program is a partnership among the City of Columbus Department of Parks and Recreation and Department of Public Safety, the Columbus Metropolitan Housing Authority and the Greater Columbus Arts Council.

“Children of the Future creates safe neighborhood havens for youth and provides them with daily after-school arts activities, as well as weekend programs featuring visiting artists.”

Organization:
Greater Golden Hill
Community Development Corporation
2469 Broadway
San Diego, CA 92112
619-696-9992

Program: After-School Cultural Club
Year Started: 1992
Focus: Multidisciplinary Arts
Youth Served: 250
Ages: 6–17
Budget: $40,000

Joining the circus is not just a dream for youth living in San Diego's Golden Hill community. The Greater Golden Hill Community Development Corporation is making this universal childhood dream come true through an after-school program sponsored with the Fern Street Circus. Youth train with the Circus troupe at the neighborhood recreation center. They study juggling, mime, clowning and trapeze. Eventually, youth perform circus acts at community events. Children preferring other arts can attend a semester-long after-school program at Brooklyn Elementary School. Local bilingual artists teach sketching, painting, sculpture, crafts, cartooning, playwriting, dance and choir to the 80 percent immigrant population of the school. Classes meet twice a week for 1 hour and on Free-For-All Fridays. Dance, theater and choir students perform at annual open houses and at sites throughout San Diego. "The programs are filling a void created by the elimination of art and music programs in the school," says Program Manager Rafael Ramirez. "The youth are participating on a regular basis because they're getting attention and being nurtured by instructors and volunteers."

Organization:
The Greenwood Cultural Center
322 N. Greenwood
Tulsa, OK 74120
918-583-4545

Program: Summer Arts Program
Year Started: 1989
Focus: Multidisciplinary Arts & Humanities
Youth Served: 50
Ages: 8–12
Budget: $8,500

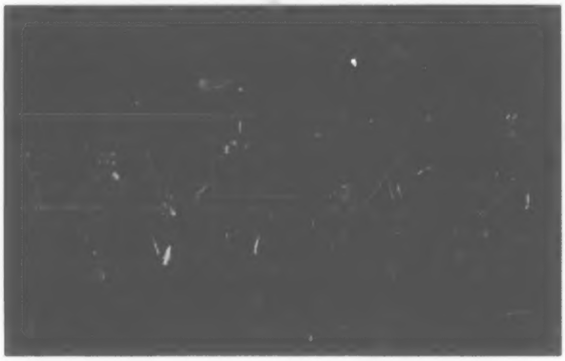
Founded by a retired African-American educator, the Summer Arts Program in Tulsa works to provide at-risk children with a social and cultural education as well as to enhance a sense of self. The 8-week Arts Program runs during the summer every day from 8:30 a.m. to 1:00 p.m. Participants, who are separated by age, rotate through every class, including classes in the visual arts, African-American history, music, dance, drama/speech, nutrition and etiquette. The nutrition and etiquette classes are funded in part by the state's Health Department. At the end of the summer, participants stage a production, including a dance and music performance; mount an exhibition; make oral presentations about their artwork and stage an etiquette performance. The Arts Program has a van to transport youth to and from the program site and the performances. Scholarships are given to those who are unable to pay. As a testament to the Program's popularity, youth come back to the Program year after year. Students who are too old to participate often come back to work as assistants.

> **"As a testament to the Program's popularity, youth come back to the Program year after year."**

Organization:
Guadalupe Center, Inc.
1015 Avenida Cesar E. Chavez
Kansas City, MO 64108
816-472-4770

Program: El Grupo Folklorico Atotonilco
Year Started: 1979
Focus: Dance & Humanities
Youth Served: 55
Ages: 3–21
Budget: $20,000

El Grupo Folklorico Atotonilco, the dance and performance company of Guadalupe Center, Inc. (GCI), teaches Latino children and youth about their culture and history through dance. Participants study traditional Mexican dance, Caribbean dance and the cultures from which these dances developed. Visiting artists who are specialists in a particular dance form are brought to the Center. The participants, most of whom are teenagers and from low-income families, practice one to five times per week and perform at festivals year-round throughout the county. There is an open enrollment policy; new young people join classes, which are organized by age and experience, all the time. El Grupo puts on 3 major performances and some 45 other performances a year. According to Bernardo Ramirez, GCI's director of development, "El Grupo's excellent reputation and extremely high level of instruction has allowed several longtime participants to spin off and form their own dance groups." The Guadalupe Center, Inc. is a multiservice center.



Organization:
Guadalupe Cultural Arts Center
1300 Guadalupe Street
San Antonio, TX 78207
210-271-3151

Program:
Grupo Animo
Year Started: 1992
Focus: Theater
Youth Served: 20
Ages: 13–18
Budget: $40,000

Guadalupe Cultural Arts Center is run by and for the El Barrio community, an area of San Antonio with public housing, latchkey children, drugs, violence and school dropouts. The Center provides an extensive range of programs that stress Latino heritage. Grupo Animo, a multidisciplinary theater program, engages youth in issue-oriented theater. Working 5 to 7 days a week during the summer, participants write and produce a play. The work is done through workshops, individual writing assignments and collaboration with a well-known guest director, who comes for a 1-month residency. During the school year, Grupo Animo tours the play to 12 to 15 community sites. Participants continue to meet twice a month for discussions and to work with visiting artists. Twelve summer performances take place at the historic Guadalupe Theater. "The future of our community is in the hands of youngsters," says Executive Director Pedro Rodriguez. "We have to work hard and have a can-do attitude." Through Grupo Animo, San Antonio youth have a community program on which to rely year-round. At the Center, they are exposed to professionals from around the country and to positive role models. "The staff has witnessed that just being around other kids, all thinking about positive things, has had a good impact on the participants," says Rodriguez.

Organization:
The Guilds of the
Santa Fe Opera
P.O. Box 2408
Santa Fe, NM
87504-2408
505-986-5928

Program: Pueblo
Opera Program
Year Started: 1973
Focus: Music
Youth Served: 200
Ages: 6–22
Budget: $50,000

With the assistance of Native-American coordinators and leaders from local pueblos and reservations, The Guilds of the Santa Fe Opera's Pueblo Opera Program is expanding cross-cultural awareness, dispelling opera misconceptions and reciprocating pueblo hospitality through music, dance and drama. "There is an important sharing of Native-American traditions and operatic traditions," says Education and Outreach Coordinator Andrea Fellows. The Pueblo Opera Program engages children in creating and producing an original opera. The semester-long Program meets 8 hours per week at local schools and then moves to the Santa Fe Opera for rehearsals. Santa Fe Opera artists serve as mentors to the participants by helping them develop the story, libretto and music and by coaching them at rehearsals. The young opera singers perform for their schools and communities and bring their production to the Santa Fe Opera open house, as well. "Many of the same children return year after year and later work as Pueblo Opera Program coordinators in their communities," says Fellows. The Guilds of the Santa Fe Opera also runs a teacher training program.

> **"There is an important sharing of Native-American traditions and operatic traditions."**
>
> **Andrea Fellows**
> **–Education and**
> **Outreach Coordinator**

Organization: Harlem
School of the Arts
645 St. Nicholas
Avenue
New York, NY 10030
212-926-4100, ext. 310

Program: The
Bridge Program
Year Started: 1992
Focus: Multi-
disciplinary Arts
Youth Served: 25
Ages: 9–10
Budget: $35,000

The Harlem School of the Arts (HSA) offers programs to people of all ages. The Bridge Program is for students in grades 4 and 5, many of whom have participated in HSA's school-based program. The school program provides children in grades 1–3 with experience in dance, music, theater and visual arts. The Bridge Program helps these children make the transition to the School of the Arts, where they can take at least two classes a week after school. While participants are not required to audition, the classes are rigorous, with artist/teachers stressing consistency and effort. Students are given weekly homework assignments. There are ample opportunities for children to perform and exhibit their work. In an effort to provide these young people with role models, HSA gives children the opportunities to work with people of color in a professional setting.

Organization: Harlem
Textile Works, Ltd.
186 E. 122 Street
New York, NY 10035
212-534-3377

Program: Harlem
Textile Works
Year Started: 1984
Focus: Design
Youth Served: 24
Ages: 14–21
Budget: $110,000

Harlem Textile Works, Ltd. provides arts education and employment opportunities to students and artists interested in fabric design and related fields. This Harlem-based organization provides job training to minority and economically disadvantaged students through design workshops. Students are recruited from The Children's Art Carnival, an independent Harlem-based school; community service programs at alternative and specialized high schools and college internship programs. Designs are inspired by authentic textiles from Africa and the African Diaspora, as well as from Harlem's urban environs. Participants develop original designs for hand-printed fabrics, organize sales presentations and exhibits, design and screen-print T-shirts and products for client organizations and conduct tours for visiting school groups. Students earn hourly wages, stipends, school credits or honoraria for design work. While not all participants go on to careers in design, many appreciate working in a creative environment in their community and sharing their talents with peers and adult artists.

Organization: Henry
Street Settlement
Abrons Art Center
466 Grand Street
New York, NY 10002
212-598-0400

Program: Abrons
Art Center Youth
Programs
Year Started: 1975
Focus: Multi-disciplinary Arts
Youth Served: 4,000
Ages: 2–21
Budget: $800,000

The Henry Street Settlement Abrons Art Center is an expansive, 1-block facility in Manhattan's Lower East Side. It is home to three theaters; one amphitheater; galleries; dance and art studios; and an array of theater, dance and visual arts programs. The Henry Street Settlement began using the arts 100 years ago as part of its neighborhood social service mission. In 1975, the Abrons Art Center was built to bring all of the arts programs under one roof. The Youth Programs provide opportunities for New York City's at-risk youth to "express their view of the world and envision the way things could be," according to Program Associate Jonathan Ward. Most courses meet weekly for 15 weeks. Students study acting, musical theater and movement; take classes in ceramics and painting; learn ballet, jazz, tap and modern dance; or study any of 25 different musical instruments, as well as voice. Performances and art exhibitions are held regularly at the Art Center. Recently, the Center added a career awareness component and apprenticeship program for members of the resident theater company. The Center also runs a special year-long workshop in acting, scene design, stagecraft, movement and choral music in an effort to prevent students from one area high school from dropping out of school. Finally, through the Summer Enrichment Program, immigrant youth use folk tales from their countries of origin and their experiences in America to create skits that they perform for the community at the end of the summer.

Organization:
The Hills Project
Fox Plaza
1390 Market Street
Suite 918
San Francisco, CA
94102
415-554-4605

Program: The Hills Project After-School Program
Year Started: 1994
Focus: Multi-disciplinary Arts
Youth Served: 230
Ages: 7–15
Budget: $350,000

Artistic organizations in San Francisco are collaborating in an arts education After-School Program for elementary and middle school children living in an under-served part of San Francisco. The San Francisco Symphony, San Francisco Ballet, San Francisco Opera and the Fine Arts Museum all contract with professional artists to teach children every weekday after school and in an intensive summer program. Two days a week instrumental music lessons are offered. Children are given a flute, clarinet, violin or cello so they can practice at home. Two other days, classes are held in visual arts, acting, voice, world dance and ballet. A theater production class, run by the San Francisco Opera, is offered on Fridays. Through a new partnership with The National Academy of Recording Arts and Sciences, Inc., a rap and rhythm and blues class was added last year. Field trips to the San Francisco Ballet, museums, artists' studios and other cultural institutions, as well as visits by artists, are part of The Hills Project After-School Program. There is a $3 registration fee, but everything else is free. Counselors from area schools are site coordinators. The collaborating organizations provide in-kind services, such as tickets to performances and administrative assistance. This After-School Program also addresses social service issues; recently, parenting classes were added to the offerings.

Organization:
Humanities Council
of Washington, DC
1331 H Street, NW
Washington, DC 20005
202-347-1732

Program: City Lights
Year Started: 1989
Focus: Humanities
Youth Served: 150
Ages: 5–21
Budget: $110,000

City Lights is a collaborative effort among writers, scholars and public housing residents. Working 1 to 2 years in a public housing community, City Lights scholars and writers collaborate with residents to design projects that focus on storytelling, personal story sharing and story reading. One public housing site conducted an intergenerational oral history project that resulted in a video and exhibition. Another site is creating a library and reading circles for parents and children. Professional storytellers are helping participants dramatize the books they are reading. National Service WritersCorps members are working with teens on writing projects. Most projects meet once a week over the summer or during the school year. "Success of the programs is dependent on the involvement of the residents," says Director of Council Projects Carmen James Lane. "Projects tend to continue long term after City Lights leaves because of the level of the residents' involvement at the outset." Humanities scholars work closely with residents, and residents are encouraged to take active roles in running the projects throughout the year. They also are involved in organizing fund-raising workshops, providing information on community resources and assisting in forming partnerships with community organizations.

Organization: Hyde Park Art Center
5307 S. Hyde Park Boulevard
Chicago, IL 60615
312-324-5520

Program: Gallery, Classes and Outreach Program
Year Started: 1985
Focus: Visual Arts
Youth Served: 2,500
Ages: 3–18
Budget: $14,000

Since its founding in 1939, the Hyde Park Art Center (HPAC) has worked with local schools and community groups to provide arts programs for young students. Eleven years ago, the Center began an Outreach Program to serve at-risk youth. Cutbacks in public school arts programs and an interest in extending the scope of its art school and gallery sparked this effort. HPAC now partners with youth organizations and schools to build relationships with, and design programs for, each site. At a community learning center, 1 of 20 sites, a 20-week program for 6- to 11-year-old children meets for 1½ hours each week. Children work on a variety of projects. Recent projects included creating a Black History Month quilt that stitched together images of historical figures and of the participants themselves; building personal boxes inspired by the work of artist Bettye Saar; and producing Earth Day paintings, drawings and comic books. At another site, where youth are engaged in multimedia projects that encourage imaginative thinking, group interaction and self-awareness, students created artworks from found objects and clay. In another project, students created a collage of footprints showing places they would like to visit. These arts workshops meet anywhere from 1 day to 20 weeks, with most lasting 10 weeks. In partnership with two elementary schools and four arts organizations, the Center also is working on a 5-year initiative to integrate arts instruction into the school curriculum.

Organization: Indianapolis Art Center
820 E. 67th Street
Indianapolis, IN 46220
317-255-2464

Program: ArtReach Program
Year Started: 1989
Focus: Multi-disciplinary Arts
Youth Served: 350
Ages: 5–18
Budget: $144,000

The Indianapolis Art Center works at 15 community sites through its ArtReach Program. Classes in clay, watercolor, photography, drama and other arts are taught at housing communities, churches and community and health care centers. Teachers and activity directors at the sites work together to shape the courses to meet the needs and interests of each community. The 15-week school-year session takes place 1 day a week for 2 hours; the summer session lasts 9 weeks. In August, an annual exhibition at a downtown building includes work by participants from all sites. Other programs that support special needs take place at the Center. For instance, once per week for a semester, the Center provides classes in ceramics to first-time offenders referred by the juvenile court. An Apprenticeship Program employs two 18-year-olds to learn construction and stone carving. "The teachers are the strength of the Program," says Outreach Director Bill Spalding. "They are concerned about the contribution they can make to the community and the kids."

> **"The teachers are the strength of the Program. They are concerned about the contribution they can make to the community and the kids."**
>
> **Bill Spalding**
> **–Outreach Director**

Organization: Inner City Cultural Center
1605 Ivar Avenue
Los Angeles, CA 90028
213-962-2102

Program: Inner City Cultural Center
Year Started: 1965
Focus: Multidisciplinary Arts
Youth Served: 500
Ages: 4–21
Budget: N/A

The Inner City Cultural Center (ICCC), a 30-year-old Los Angeles-based multiethnic, multidisciplinary cultural institution, is recognized internationally for its programs in theater, music, dance and visual arts. The Center serves residents of some of Los Angeles' poorest communities. With a small part- and full-time staff assisted by volunteers, ICCC brings together thousands of participants from diverse backgrounds in daytime and evening programs held 7 days per week, year-round. Open to residents of all ages, classes are provided on a sliding-fee basis, with scholarships available. ICCC programs emphasize activities that bring families together and allow for interaction among diverse populations. Training and internship opportunities for teens focus on the acquisition of coping skills, which raise levels of confidence to enhance teens' competitiveness in the job market. Other important activities include high-quality presentations by in-house professional arts groups as well as by touring companies from throughout the world. In addition, annual competitive events at ICCC attract participants from across the United States and bring gifted individuals into contact with Southern California's arts and entertainment industry and, hopefully, employment possibilities. According to ICCC founding director, C. Bernard Jackson, graduates of ICCC programs go on to assume key leadership roles in all areas of American civic, cultural and professional life.

Organization: Inquilinos Boricuas en Acción, IBA-ETC
405 Shawmut Avenue
Boston, MA 02118
617-927-1715

Program: AREYTO Cultural Awareness

Program, Video Training Program
Year Started: 1976
Focus: Multidisciplinary Arts
Youth Served: 68
Ages: 9–19
Budget: $116,216

Inquilinos Boricuas en Acción, IBA-ETC is a Community Development Corporation serving the community of Villa Victoria in Boston's South End. Its cultural component, Arte y Cultura, provides a variety of programs, including the AREYTO Cultural Awareness Program and the Video Training Program, both for youth ages 9–19. The AREYTO Program develops youth performing ensembles. It offers training sessions in Latin percussion, folkloric dance, visual arts, theater and Bomba, an Afro-Puerto Rican music and dance tradition. Youth meet weekly with professional artists to develop skills and a repertoire for performances throughout the community and region. The 3½-month Video Training Program provides teenagers with basic instruction in camera use, editing and production. Youth produce a variety show, *Teens in Action*, which is aired regularly through a community cable channel. Video Program participants also document activities and events taking place in the community, a biannual performance series and a variety of cultural community events organized by Arte y Cultura. "Most of our kids don't see themselves reflected in what they learn at school, nor in the largely negative portrayals of Latinos in the media," says Artistic Director Alex Alvear. "The Programs are bringing about personal development and building cultural identity, helping youth get closer to their parents and to their community."

Organization:
The Institute of Contemporary Art
955 Boylston Street
Boston, MA 02115
617-266-5152

Program: DocentTeens Program
Year Started: 1993
Focus: Visual Arts
Youth Served: 25
Ages: 13–19
Budget: $88,380

The DocentTeens Program teaches inner-city Boston-area teens about contemporary art and trains them to lead tours at The Institute of Contemporary Art (ICA). Teens from economically disadvantaged communities work with artists, curators, educators and other ICA staff to conduct research on ICA exhibitions, assist in the development of a curriculum for each exhibition, participate in art projects and visit artists' studios and other cultural institutions. During ICA exhibitions, DocentTeens offers tours on weekends and by appointment on Thursday evenings. In addition, the group critically examines exhibitions and performances at other cultural institutions. Teens work 6–12 hours per week and receive a stipend of $5–$6 an hour, based on their progress in the DocentTeens Program. The Program helps teens explore higher education opportunities and provides scholarships to Program alumni. The DocentTeens Program was the inspiration for the CityACCESS/Teen Ambassador Program, which encourages similar youth programs at four other cultural institutions in Boston. Since the DocentTeens Program's inception, participants have improved their written and oral communication skills and their academic skills and developed greater confidence in themselves. Participants are required to maintain satisfactory school grades.

Organization:
Jamaica Center for the Performing and Visual Arts, Inc.
161-04 Jamaica Avenue
Jamaica, NY 11432
718-658-7400

Program: Youth Leadership Development and Violence Prevention Program
Year Started: 1993
Focus: Design & Theater
Youth Served: 60
Ages: 8–17
Budget: $33,333

Four days a week after school, youth come to South Jamaica Houses, a housing project's on-site community center, to study drama/conflict resolution and computer graphics. The Jamaica Arts Center works closely with the community center to identify youth for the Youth Leadership Development and Violence Prevention Program. Each class, which begins with time for homework, meets twice a week for 2 hours. Approximately 80 percent of the 60 youth enrolled remain in the Program all year. The instructors are professional artists from the Arts Center who have worked in similar communities. The computer graphics program teaches participants basic computer skills and graphic design so they can produce flyers, posters and newsletters. In the drama/conflict resolution class, youth create original scenes that deal with a variety of issues, particularly with everyday situations that can be resolved either peacefully or through violence. The participants write their own material and are encouraged to voice their feelings. In addition, a core group of participants began an informal youth council at the community center to help their peers resolve conflicts nonviolently.

> **"[Y]outh create original scenes that deal with a variety of issues, particularly with everyday situations that can be resolved either peacefully or through violence."**

Organization:
Japantown Art and
Media Workshop
1840 Sutter Street
San Francisco, CA
94115
415-922-8700

Program: Japantown
Art and Media
Workshop
Year Started: 1977
Focus: Design
& Visual Arts
Youth Served: 50
Ages: 14–21
Budget: $150,000

The Japantown Art and Media Workshop (JAM) combines entrepreneurialism with the promotion of Asian-American culture through public art projects and graphic design services for businesses and community organizations. Located in the heart of the Japanese-American community in a community center that also serves seniors, the Pan-Asian youth programs involve young people in all phases of the business: design ideas and sketches, client relations and product development. Through the Graphic Design Interns program, youth in high school or college or new college graduates meet 3 to 5 days a week, year-round, to design and produce posters, street banners and other products for clients. Participants are not paid but receive computer training and build portfolios for future job interviews. Older students teach younger students as well. In the Silkscreen Workshop, teens print T-shirts and collaborate with other youth groups on cross-cultural projects. As opportunities arise, JAM runs other workshops; most recently, JAM ran an intensive photography project targeted at Asian-American youth at risk of dropping out of high school. In addition to teaching photography skills, the workshop was a forum for youth to discuss contemporary Asian-American culture and to capture their lives in photographs. Dennis Taniguchi, executive director, reports, "Our kids are graduating from design schools and have been successful in getting jobs with top graphic design and software firms."

Organization: The John
F. Kennedy Center for
the Performing Arts
Education Department
Washington, DC
20566-0001
202-416-8804

Program: The Kennedy
Center/Dance
Theatre of Harlem
(DTH) Community
Dance Residency
Year Started: 1993
Focus: Dance
Youth Served: 130
Ages: 10–17
Budget: $189,000

The Kennedy Center/Dance Theatre of Harlem (DTH) Community Dance Residency is in its third year. The program introduces classical ballet to students through lecture/demonstrations, workshops, live performances and training experiences. Coordinated by The Kennedy Center's Education Department, the program has three community partners: the Duke Ellington School of the Arts (Washington, DC); the Nannie J. Lee Recreation Center (Alexandria, Virginia) and Suitland High School for the Visual and Performing Arts (District Heights, Maryland). There is an 8-week training opportunity for 130 youth between the ages of 10 and 17 at each community site and an intensive 8-week series of classes for beginning, intermediate and advanced students at The Kennedy Center. Classes are taught by principal dancers from DTH and the DTH School. Prior to the selection process for the training program, the DTH School Ensemble presents a series of lecture/demonstration performances in each community. These performances have reached an audience of approximately 13,500 students and their families since the fall of 1993. The Kennedy Center, in addition, provides study opportunities for students in theater through its Theater Training program and Traveling Young Players and in music, through the National Symphony Orchestra. Students also can attend performances for young people, master classes and special events designed for them.

Organization:
Junior Players
3630 Harry Hines
Dallas, TX 75219
214-526-4076

Program: Teatro del Barrio
Year Started: 1992
Focus: Theater
Youth Served: 400
Ages: 11–18
Budget: $33,000

Teatro del Barrio is the result of a collaboration between Junior Players and Dallas-area youth agencies. The program brings theater classes to youth in the city's gang prevention program, juvenile detention centers, Camp Fire Boys and Girls programs and in programs run by local social service agencies. Professional actors work with youth, 75 percent of whom are male, one or two times a week for 12 weeks after school on acting, scriptwriting and rehearsing. The program takes place at up to 10 sites each session, with each site running three consecutive sessions a year. The actors receive support from a professional familiar with the issues and conflicts that can arise when working with at-risk youth. "The youth have more self-confidence and feel more comfortable standing up and talking in public," says Executive Director Kirsten Brandt. "Hopefully this will carry through to their lives, such as at a job interview." The collaboration allows Junior Players to reach a greater number of at-risk youth.

"The youth have more self-confidence and feel more comfortable standing up and talking in public."

Kirsten Brandt
–Executive Director

Organization:
KALA Institute
1060 Heinz Avenue
Berkeley, CA 94710
510-549-2977

Program: Latin American Workshop
Year Started: 1988
Focus: Visual Arts
Youth Served: 30
Ages: 6–21
Budget: $50,000

The KALA Institute is both a studio focusing on printmaking and an umbrella organization for a wide variety of programs, many of which involve at-risk youth. For example, working with the East Oakland Catholic Worker Shelter, KALA sponsors the Latin American Workshop, which focuses on printmaking, for political refugees and victims of torture. In ongoing, twice-weekly workshops, participants, most of whom are children and youth, are introduced to the basics of printmaking and are encouraged to tell their stories through their art. In addition, the Workshop invites guest artist/instructors to teach in other media or address social issues. The Mission Cultural Center recently opened an exhibition featuring projects from the Workshop and hopes that a book detailing the participants' stories and work will be published soon.

Organization:
Kansas City Friends of Alvin Ailey
218 Delaware
Suite 101
Kansas City, MO 64105
816-471-6003

Program: AileyCamp
Year Started: 1988
Focus: Dance
Youth Served: 100
Ages: 11–14
Budget: $141,000

AileyCamp's goal is to use dance to build self-discipline, motivation, respect and purpose among youth ages 11–14. From 7:00 a.m. to 3:30 p.m., 5 days a week, children take classes in ballet, jazz, tap and the Horton dance technique; techniques of performance; creative writing and personal development, which includes conflict resolution and problem-solving exercises. A rigorous screening process ensures that 80 percent of the participants are high-risk adolescents. There are weekly field trips to performances, museums and cultural events. At the end of the 6-week session, a final performance is held. An evaluation by the Kauffman Foundation found improved self-esteem and an increased competency in critical thinking and problem-solving skills among participants. An advisory group of parents, staff and educators was formed to help strengthen follow-up to the camp experience. In addition, Alvin Ailey Camp Dance, comprising former Kansas City AileyCampers, ages 11–19, meets twice weekly so participants can continue classes in dance and choreography, and, on occasion, perform before local audiences. AileyCamp also is run in New York City (through the Dance Theater Foundation) and at a mini-camp in Frostburg, Maryland. New camps are being created in St. Louis and Philadelphia.

Organization:
Karamu House
2355 E. 89th Street
Cleveland, OH 44106
216-795-7070

Program: Summer Scholar Program
Year Started: 1988
Focus: Theater
Youth Served: 25
Ages: 13–18
Budget: $13,600

When children living in the neighborhood of the Karamu House began looking for summer jobs, the theater realized it could provide work for youth while giving them a theater experience. Starting with a tour of the theater and an exploration of what participants' interests are, an artist/teacher works with youth on dance, scriptwriting, stage lighting, improvisation and vocal and physical exercises. Participants develop a script that reflects their concerns about inner-city life. At the end of 3 months, after working daily for 5 hours, the teens perform on 2 weekends. The fee charged for the performances supports stipends for the performers and pays for costumes and sets as well. "The benefits to the children are notable," reports Assistant Director for Drama Renee Matthews Jackson. "Participants have become more well-rounded individuals through their involvement in the theater, and they are a great deal more self-disciplined."

> **"Participants have become more well-rounded individuals through their involvement in the theater, and they are a great deal more self-disciplined."**
>
> **Renee Matthews Jackson**
> **–Assistant Director for Drama**

Organization:
Katherine Dunham Centers for Arts and Humanities
532 N. 10th Street
East St. Louis, IL 62201
618-271-3367

Program: Katherine Dunham Museum's Children's Workshop
Year Started: 1982
Focus: Multi-disciplinary Arts
Youth Served: 75
Ages: 4–17
Budget: $50,000

The Katherine Dunham Museum's Children's Workshop helps guide young children in positive directions using the arts. Through multicultural art forms, it helps youth understand themselves better by understanding other cultures. Classes are offered in percussion, music, language and dance, including ballet and tap. Local artists and guest artists from different parts of the world teach classes three times a week during the school year and keep an intensive schedule in the summer of 5 days per week, 6 hours per day. The summer program feeds into an annual international seminar on the Dunham Technique, with children participating from centers around the country. After their first year in the program, students take part in public performances, and some go on to join a performing unit of 20. Older children become mentors and work for the program. "The Workshop has resulted in an increase in the children's respect for one another," notes Associate Program Director Jeanelle Stovall. The program has provided professional opportunities for participants, several of whom have been invited to perform with dance companies and instrumental ensembles.

> **“The Workshop has resulted in an increase in the children's respect for one another.”**
>
> **Jeanelle Stovall**
> **–Associate Program Director**

Organization:
Kentucky Humanities Council
206 E. Maxwell Street
Lexington, KY 40508
606-257-5932

Program: New Books for New Readers
Year Started: 1988
Focus: History & Literature
Youth Served: N/A
Ages: 16–21
Budget: $12,500

For the 400,000 Kentuckians, many of whom are teenagers and single mothers, who read below the fourth grade level, New Books for New Readers provides a unique gateway to literacy. Each year, the Kentucky Humanities Council contracts with a Kentucky author to develop a book in collaboration with a small group of adult literacy students and their tutors. Over a period of 6 months, the participants receive sections of the book from the author to read and critique one-on-one with a tutor and then as a group with the author. After the group critique, the author rewrites the sections based on the feedback. When the book is completed, it is published by the University Press of Kentucky and disseminated widely to libraries, literacy and state jobs training programs, schools, family service centers, programs for the deaf and English-as-a-Second-Language programs. The books are written on a fourth grade reading level but address substantial topics. To further promote reading, the Humanities Council offers free book discussion programs in which a group of new readers is given one of the books to read and to discuss with a scholar provided by the Council. The program helps develop participants' self-confidence because they feel free to communicate their ideas in an environment that is self-affirming. "Not only are parents now able to read newspapers and job ads, but they can also help their children with schoolwork," explains Director Virginia Smith. "It means a lot to the kids to see their parents reading and studying. It helps the children to be more oriented towards success in reading themselves."

Organization:
KTCA-TV
172 E. 4th Street
St. Paul, MN 55101
612-229-1312

Program: "Don't Believe the Hype"
Year Started: 1992
Focus: Media & Video
Youth Served: 20
Ages: 14–21
Budget: $120,000

"Don't Believe the Hype" was created by St. Paul's public television station, KTCA-TV, for urban youth of color in the Twin Cities region. Approximately 15 teens are recruited from schools and community organizations. They come together once a week to develop skills in research, camera work, prompter reading, field piece development, videography, writing and event coordination. The group then develops and tapes an issue-oriented television program about concerns facing young people and edits it for broadcast. Station staff work with community leaders and volunteer mentors to help youth improve their technical skills and to explore issues. "People look forward to hearing about issues from a young, urban perspective," according to Production Manager Leola Daniels. "This project started as a television show, but has developed into a grass-roots community development and service movement."

> **"This project started as a television show, but has developed into a grass-roots community development and service movement."**
>
> **Leola Daniels**
> **–Production Manager**

Organization:
Latin American Youth Center
3045 15th Street, NW
Washington, DC 20009
202-483-1140

Program: Arts for Prevention and Development
Year Started: 1968
Focus: Multi-disciplinary Arts
Youth Served: 500
Ages: 11–21
Budget: $35,000

The Latin American Youth Center (LAYC) provides youth in a predominantly Latino neighborhood of Washington, DC, with a range of services, including social services, health education, outreach and prevention and skills training and employment services. It also offers youth a variety of arts experiences. Through the arts, youth at the LAYC explore their heritage, build critical thinking skills and develop work and personal skills. The LAYC's Teen Parents program meets 3 days a week for 2 hours to promote good parenting skills and to prevent repeat pregnancies. Young women in the program have created self-portraits, woodcuts and prints, as well as baskets. These arts activities help to keep the teens active in other components of the program, such as counseling and general equivalency diploma preparation. Participants in the ongoing Gang Prevention program recently completed a video called *Que Pasa*, which reflects their view on Latino stereotypes and documents their challenges and hopes for the future. The video is being shown at schools, universities and conferences as a way to promote cultural understanding. The Youth Center, in conjunction with a Washington, DC, youth employment program, operates a 6-week daily summer art project that engages students in theater, photography, creative writing or mural painting. These arts activities address such topics as diversity, immigration, cultural values and other issues important to youth.

Organization:
Latino Arts
1028 S. 9th Street
Milwaukee, WI 53204
414-384-3100

Program: Cultural Arts Classes
Year Started: 1985
Focus: Multi-disciplinary Arts
Youth Served: 120
Ages: 7–14
Budget: $15,000

Latino Arts is an outgrowth of a single Hispanic folk dance class initiated by a local dance instructor and held at the United Community Center. The class sparked an interest in developing courses in a variety of Latino art forms and led to the formation of Latino Arts, which continues to be housed in the Community Center and is Milwaukee's only Hispanic arts organization. The after-school and summer programs meet 2 hours daily in 12-week sessions to explore dance, visual arts, music and drama and are complemented by the Center's Decision for Youth program, which offers conflict resolution and peer counseling. Dance and drama students share their culture through city-wide performances. In the summer, participants work with professional artists from the Milwaukee area. Past collaborations resulted in mask-making classes, a puppet theater and a multimedia oral history project. "We continue to get more Hispanic artists collaborating with us and leading new workshops," says Cultural Arts Coordinator Jennifer La Porte. "It's helping create a safe haven for kids experiencing the isolation and confusion of immigration and poverty." Latino Arts provides specialized services to meet particular needs. Latina women and girls in the community display their artwork through a Celebration of Milwaukee's Latino Artists program in partnership with the Department of City Development. This kind of programming is helping the Latino community value its own culture and adjust to a new home.

Organization:
Lawrence Arts Academy
Lawrence University
100 Water Street
Appleton, WI 54912
414-832-6632

Program: Enriched Instrumental Instruction for Hmong Children
Year Started: 1991
Focus: Music
Youth Served: 35
Ages: 11–18
Budget: $4,355

For the young Hmong students in Appleton, Wisconsin, the Lawrence Arts Academy provides an opportunity to learn about music and themselves and to become involved with the greater Appleton community. Each spring, Lawrence Arts Academy presents its program to fifth grade Hmong students through performances by their Hmong peers at local schools. Interested fifth graders can enter a 6-week summer program where they meet with Academy faculty three times a week. At the end of the summer session, the Academy holds a concert and potluck for the students and their families. During the school year, the Academy works with a Hmong English-as-a-Second-Language coordinator to track the students and make sure they are scheduled into the school's band. They also maintain the students' school instruments for free and arrange private lessons for those who are advancing quickly. The benefits of the program are many, as Jane Serumgard Harrison, acting director of the Academy, notes, "Language is not a barrier with music. Yet, through talking with their peers and instructors one-on-one and in band, the kids have developed higher language skills. Some of our students are now first chair in their bands! This program has changed their whole self-image."

> **"Some of our students are now first chair in their bands! This program has changed their whole self-image."**
>
> **Jane Serumgard Harrison –Acting Director of the Academy**

Organization:
Lawrence Arts Center
200 W. 9th
Lawrence, KS 66044
913-843-2787

Program: First Step Dance
Year Started: 1993
Focus: Dance
Youth Served: 175
Ages: 1–21
Budget: $27,000

Lawrence Arts Center (LAC) and First Step House (FSH), a halfway house for recovering, chemically addicted women and their children, formed a partnership to expand the Arts Center's constituency and to give the women and their children ways to work on violence and addiction prevention through the arts. First Step Dance includes weekly classes for the women and separate classes for the children in creative movement designed to foster positive feelings, explore emotions and build self-esteem. Periodically the women and children join together in combined classes through which they share fun and creative experiences. These classes are taught by members of the Prairie Wind Dancers, the resident dance company at LAC. The company performs three concerts a year for the residents, staff, family and friends of FSH and creates choreographic works that deal with addiction issues. These works are performed across Kansas. Occasionally FSH residents join the Prairie Wind Dancers in a performance. "The program works to demystify the arts and enhance the women's and children's sense of personal worth and creativity," says Artistic Director Candi Baker. "They are learning that the arts are more accessible than they thought because they come to understand that the artists teaching the classes are ordinary people. The dance program is breaking down barriers." As a result, some of the participants are coming to the LAC to take free classes in other areas after they leave First Step House. The dancers also are working with the alternative high school to develop a high school performance group.

Organization: The Leonard Davis Center for the Arts of The City College of New York
38th Street and Convent Avenue
Room 176, Shepard Hall
New York, NY 10031-
212-650-8151

Program: The City College Art Institute
Year Started: 1989
Focus: Design & Visual Arts
Youth Served: 15
Ages: 13–17
Budget: $45,000

"My ability for art has grown a large amount along with my ideas," remarked a 14-year-old participant in The City College Art Institute program of The Leonard Davis Center for the Arts. Designed to provide opportunities for minority youth who show exceptional potential in the visual arts, the Institute combines career-oriented visual arts training with literacy development and mentoring. The integrated program makes youth more aware of career options and how conceptual and studio training can prepare them for a career in the visual arts. Small classes of 7 to 10 students are the key to the program. "These kids are so starved for attention that classes larger than 10 lose their educational effectiveness," says Development Assistant Brian Haller. College faculty introduce students to fundamental drawing and design skills through a Foundation/Portfolio Workshop and expose them to sculpture, painting, photography, advertising and interior design through other special workshops. After-school and Saturday classes are held on campus once a week for 2½ hours during the school year. A 3-week summer program includes career workshops. Field trips to museums, sculpture parks and arts-related businesses nurture an appreciation of New York City's vast resources and demonstrate ways for teens to channel their talents as they become adults.

> **"These kids are so starved for attention that classes larger than 10 lose their educational effectiveness."**
>
> **Brian Haller –Development Assistant**

Organization: Levine School of Music
1690 36th Street, NW
Washington, DC 20007
202-337-2227

Program: Public Housing Orchestra
Year Started: 1994
Focus: Music
Youth Served: 64
Ages: 5–21
Budget: $100,000

A cello is a rare site in most public housing communities, but at two sites in Washington, DC, it's not the only instrument residents see in the hands of youth. Once a week during the school year and twice a week in the summer, young musicians attend small group lessons at the housing communities' nearby community centers. They study violin, clarinet, trumpet, saxophone, trombone, piano, percussion, viola or cello. "We teach the instruments that the children can continue studying in their school bands or orchestras," explains JoAnn Williams, director of outreach programs at Levine School of Music. The children learn about teamwork and cooperation through public performances held three times a year in the community. "Our instructors provide so much more than music lessons," continues Williams. "As members of our Artistic Role Model Program, they also act as mentors and role models for the children." The Youth Orchestra is one component of a larger program funded by a drug elimination grant to the Washington, DC, Housing Authority from the U.S. Department of Housing and Urban Development. Other Levine School community outreach programs include Project DAISY, which uses music to improve the attention spans and learning capabilities of preschool children who were prenatally exposed to drugs; Summer Music Theater Ensemble, an intensive music and movement training program for teenagers; and Hope and a Home, an early childhood music program for formerly homeless children now living in transitional housing.

Organization: Lied Discovery Children's Museum
833 Las Vegas Boulevard
Las Vegas, NV 89101
702-382-3445

Program: YouthALIVE!—YouthWorks/ArtSmarts
Year Started: 1993
Focus: Visual Arts & Humanities
Youth Served: 180
Ages: 10–17
Budget: $83,000

On a visit to the Lied Discovery Children's Museum, it is not uncommon to encounter a 15-year-old docent. These youth are part of the year-round YouthWorks program, designed to help participants discover their competencies and interests, develop communication and job skills, interact with and appreciate people of different cultures and ages and learn about careers that they never knew existed or did not believe were accessible to them. The participants are trained on the job by staff members. They learn about the exhibitions and how to present themselves to an audience. Youth work 4 hours a week on weekends during the school year and during the week in the summer. YouthWorks is one component of the YouthALIVE! program, a multiyear national initiative of the DeWitt Wallace-Reader's Digest Fund in partnership with the Association of Science-Technology Centers, created to reach youth who traditionally are not served by museums. ArtSmarts, the other component of the Lied Discovery Children's Museum program, matches youth with artists-in-residence for 12 weeks, 10–14 hours per week, to design and complete artwork for the Museum. Projects, which culminate in a parent reception, have included a movable mural, a community history video and an architectural piece about walls. Some youth participate in consecutive residencies. "Through YouthWorks and ArtSmarts, youth are learning how to communicate their thoughts and opinions, and they are opening up and showing increased self-confidence," says Director Suzanne LeBlanc.

Organization: Lincoln Center Theater
150 W. 65th Street
New York, NY 10023
212-362-7600

Program: Open Stages—The Urban Ensemble
Year Started: 1992
Focus: Theater
Youth Served: 20
Ages: 16–21
Budget: $34,000

The Urban Ensemble provides a series of multigenerational theater workshops on cultural and social differences. The workshops are designed to engage New York residents whose interests normally are not met by mainstream cultural institutions: public housing residents, teen parents, juvenile delinquents and homeless families. About one-half of the participants are youth. The program uses theater to explore issues of violence, safety and identity. Students from New York University's Tisch School and AmeriCorps volunteers facilitate weekly, 3-hour workshops that include writing exercises, theater games, photography and discussions. Participants are invited to continue as long as they wish. Participants attend plays at The Public Theater and Lincoln Center Theater. Workshops take place October through May and are held on a rotating basis at the Lincoln Center Theater, The Public Theater or the Tisch School. "Participants are feeling a level of respect they've never received before, from actors, theater directors and arts students. Many of the participants who are no longer referred to the program by social service agencies come back on their own because they enjoyed the program so much," reports Education Program Coordinator Willa J. Taylor.

Organization: Living Literature Colors United
1440 S. Sepulveda
Los Angeles, CA 90025
310-444-8357

Program: Living Literature Colors United
Year Started: 1989
Focus: Multidisciplinary Arts & Humanities
Youth Served: 200
Ages: 14–21
Budget: $260,000

Living Literature Colors United (LLCU) motivates at-risk youth by awakening their interest in learning through literature, drama, music and dance classes. Working with schools that have high drop-out rates, a record of violence on campus and racial conflicts, LLCU encourages all interested students to participate. Each year this after-school program is organized around a different theme, usually based on the works of an author. The first half of the year, the program focuses on artistic training; the second half focuses on reading the selected author's books and conducting research on his/her life. Following the research, participants develop an original performance piece using text and music. The program meets at each school 2 days a week, after school, and combines literature, drama, music and dance instruction. On Saturdays, LLCU brings together teens from the participating schools for rehearsals. Performances are presented at high school auditoriums and community centers. Participants also travel to literary festivals to participate and perform, including the John Steinbeck Festival, the Ernest Hemingway Festival and the Jack London Festival.

> **"The first half of the year, the program focuses on artistic training; the second half focuses on reading the selected author's books and conducting research on his/her life."**

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Organization:
Louisiana Endowment
for the Humanities
1001 Howard Avenue
Suite 3110
New Orleans, LA
70113
504/523-4352

Program: Prime Time
Family Reading Time
Year Started: 1991
Focus: Literature
Youth Served: 275
Ages: 3-10
Budget: N/A

Every week for 1½ hours at libraries in 22 Louisiana communities, at-risk children and their parents discover how much fun reading can be. For 8 weeks, a local storyteller, a humanities scholar and community residents who are recruited through social service agencies, compensatory education programs and the like come together at a library in one of Louisiana's parishes to read, tell stories and discuss the issues raised in the books they have read. The program is designed to reach an audience that is not already part of the humanities community and to foster a lifelong love of learning through reading. Anywhere from 25 to 40 parents and children meet once a week for 90 minutes for 8 weeks. At each session, the storyteller acts out a children's story, and the scholar leads a discussion of issues that are raised in the story. Parents and children have the opportunity to talk about values in an environment that is respectful and self-affirming. The parents then take the books home and read them aloud to their children during the week. "People in the program come to it not liking to read," explains Kathryn Mettelka, associate director of the Louisiana Endowment for the Humanities. "Often they have agreed to come because their children 'forced' them to. Parents will do things for their kids that they will not do for themselves. When these parents leave the program, families like to read together." Every family is given a library card when they enroll, and during the 8 weeks, the librarians familiarize participants with the library's resources. Through the efforts of librarians, program volunteers and staff, a community reading network is being established for people who had neither access to, nor interest in, libraries before. To ensure that the program is engaging, an advisory panel made up of librarians and scholars chooses quality books for the program from a variety of cultures and establishes the syllabus. The participating humanities scholars generate thoughtful discussion among people who are not accustomed to speaking about cultural issues raised in literature. "There is a demand for this type of program, in which the participants are active in their education—not just being lectured to. Many of our scholars say it was the most valuable teaching experience they have ever had," remarks Mettelka. The public library in Baton Rouge has followed the families who have participated in Prime Time Family Reading Time since 1991. While many families were receiving welfare when the program started, none are today, and none of the children have been held back in school.

> **"People in the program come to it not liking to read. Often they have agreed to come because their children 'forced' them to. Parents will do things for their kids that they will not do for themselves. When these parents leave the program, families like to read together."**
>
> **Kathryn Mettelka,**
> **–Associate Director**
> **of the Louisiana**
> **Endowment for the**
> **Humanities**

Organization:
Lula Washington Contemporary Dance Foundation
5041 W. Pico Boulevard
Los Angeles, CA 90019
213-936-6591

Program: I Do Dance Not Drugs
Year Started: 1983
Focus: Dance
Youth Served: 100
Ages: 4–18
Budget: $200,000

For the 100 children who attend after-school and Saturday classes, the studio of the Lula Washington Contemporary Dance Foundation is like a second home. Each day, 1- to 2-hour classes are held in modern dance, jazz, African dance, tap and ballet. Through the discipline of dance, children learn to work as part of a team, to be more responsible and to push themselves to succeed. The studio urges parental involvement and finds that when parents are involved, their children's chances for success in the program are increased. Fifty percent of the students require scholarships to participate. Those on scholarship get informal job training by helping with all aspects of the Foundation's administration: answering phones, designing flyers, helping with public outreach and filing. The Foundation also runs an intensive, 10-week summer dance workshop for 40 youth, of whom 25 are paid through the Summer Youth Employment and Training Program of local government. After children have reached a certain level of dance proficiency, they join the Youth Dance Ensemble, which performs extensively throughout the community, presenting dance works that advocate for a positive, drug-free approach to life. As children grow up, they can become part of the Lula Washington Dance Theater, a professional modern dance company that tours nationally with works that reflect African-American culture. The program allows participants to start as children and remain through adulthood. Families develop friendships and help each other out over the years, assisting with baby-sitting, carpooling and celebrating birthdays, as well as at times of family crises. An informal extended family is created, giving each student a wider group of adults and friends on which to rely.

Organization:
Macon Neighborhood Arts, Inc.
905 Main Street
Macon, GA 31208
912-742-5813

Program: Inner Voices
Year Started: 1991
Focus: Multi-disciplinary Arts
Youth Served: 210
Ages: 5–18
Budget: $91,500

The Inner Voices program provides visual and performing arts programs for young people in four of Macon's public housing complexes. Macon Neighborhood Arts, Inc., the host institution of Inner Voices, was formed in partnership with the Macon Arts Alliance, the Macon Housing Authority and the Macon Police Department. After-school sessions that meet 5 days a week for 3 hours during the school year begin with tutoring and are followed by classes in drama, vocal and instrumental music, drawing, painting, ceramics, modern dance and jazz. Often these classes culminate in performances and exhibitions. Participants also sell their artworks in Macon and in other cities. Many of the classes use the arts to raise awareness about drug use, teen pregnancy and AIDS. Some of the classes are oriented to the African-American community, and the program exposes children to the best of many different cultures. Inner Voices also emphasizes self-discipline, education (including college campus visits) and peer tutoring and holds oratorical competitions.

Organization:
Manchester
Craftsmen's Guild
1815 Metropolitan
Street
Pittsburgh, PA
15233-2233
412-322-1773

Program: Arts
Apprenticeship
Training Program
Year Started: 1986
Focus: Visual Arts
Youth Served: 350
Ages: 11-19
Budget: $778,000

The Manchester Craftsmen's Guild is a multicultural arts education and performance organization located in one of the poorest neighborhoods of Pittsburgh. In place for the past 27 years, the Guild conducts classes in visual arts, with a focus on ceramic art and photography, and in the performing arts, with an emphasis on jazz. Educational activities as well as presentations by living masters are offered in each discipline. The facilities include a ceramics studio, photography laboratories and studio, a gallery and a music hall. The Arts Apprenticeship Training Program at the Guild teaches inner-city youth drawn from public schools the technical and aesthetic elements of ceramic art, computer imaging, drawing, painting and photography. Recently, teen artists created an on-line Internet art exhibition of their own masterpieces, including selections of original ceramics, drawing, painting, photography and computer imaging. Students receive counseling and college outreach services. From 74 percent to 80 percent of participants in the Apprenticeship Program go on to college, compared to 20 percent in the community. The Guild also runs an artist-in-residence program in 11 area high schools as well as a summer arts program. The Guild is part of a complex of nonprofit and for-profit subsidiaries, including The Bidwell Training Center, The Business and Industrial Development Corporation and Bidwell Food Services.

Organization: Marwen
Foundation
325 Huron Street
Chicago, IL 60610
312-944-2418

Program: Community
Partnership, Studio
Program, College
Career Program
Year Started: 1987
Focus: Design
& Visual Arts
Youth Served: 1,600
Ages: 12-18
Budget: $580,000

Marwen Foundation was founded in 1987 to provide quality arts education and college career planning for Chicago's under-served youth. The Foundation offers sequential visual arts education programs to foster creative and practical skills, as well as advanced schooling and job preparation both in and outside of the arts field. The Community Partnership brings introductory classes to six community centers in culturally diverse neighborhoods. Participants meet after school and on weekends for 10 weeks for instruction in the visual arts. Motivated students may continue training through the Studio Program, for which they go to the Marwen facility for more rigorous study in photography, drawing, sculpture, animation, painting, architecture, design and other areas. The College Career Program connects students with professional artists and designers in the Chicago region and nationally for master classes, career workshops, internships and apprenticeships. It also provides students with work by including them on design teams that produce commissioned artworks in Chicago. Students receive assistance in applying to and interviewing for colleges and other advanced schooling. Stressing the hands-on aspects of the art world, Marwen shows artistically inclined inner-city youth how to enhance their lives through art and how to mold their talents into marketable skills.

Organization:
M Ensemble
Company, Inc.
P.O. Box 1175
Miami, FL 33168
305-891-2998

Program: Summer Youth Employment in the Arts and Life Enrichment
Year Started: 1991
Focus: Theater
Youth Served: 20
Ages: 13–19
Budget: $36,000

There is a special place in Miami for African-American youth from low-income areas who have an interest in theater. The M Ensemble Company, which cultivates and preserves African-American culture through the performing arts, believes that youth are our future and that they need help developing self-esteem and coping skills. In response to this need, the Company formed the Summer Youth Employment in the Arts and Life Enrichment program to help keep African-American youth gainfully involved in theater. After passing an audition, teens receive professional training in acting, production and stagecraft. They help mount and act in a summer production. Teens are given roles to perform and receive individual counseling. Meditation, theater exercises and other activities help participants reflect on their lives and options. A program for juvenile delinquents also is conducted twice a week during the summer. Rappers, street dancers and other artists talk with youth about their own backgrounds, struggles and professional growth. Efforts are being made to extend these theater opportunities beyond the summer.

Organization: MERIT Music Program of Chicago
Dearborn Station 47
Chicago, IL 60605
312-786-9428

Program: MERIT Music Program of Chicago
Year Started: 1979
Focus: Music
Youth Served: 3,000
Ages: 6–18
Budget: N/A

Since 1979, the MERIT (Music Education Reaching Instrumental Talents) Music Program has been reaching economically disadvantaged students throughout Chicago with comprehensive programs in instrumental and vocal music, music theory, ensemble performance and composition. MERIT provides in-school programs in 50 Chicago public schools and complements them with a variety of after-school, weekend and summer programs. The Tuition-Free Conservatory Program provides intensive, year-round after-school training for students ages 10–18 in instrumental technique, theory and ensemble performance. Students also have access to private lessons, summer camps, master classes, performance tickets and college scholarships. The Music Cultivation Program for the Chicago Housing Authority and the Preparatory Program are designed to nurture students who might come to participate in the Conservatory Program. The Music Cultivation Program provides instruction on string instruments for young people in public housing communities and includes a Mentorship Program for their parents. The Preparatory Program works with young people who have participated in school programs and offers private instruction, ensemble performance opportunities and theory classes. As Executive Director Duffie Adelson notes, "The music training gives students the tools to compete for college scholarships; the environment gives them the tools to achieve more in school and work."

Organization:
Metropolitan School
for the Arts
320 Montgomery
Street
Syracuse, NY 13202
315-475-5414

Program: United
In Hope
Year Started: 1992
Focus: Multi-
disciplinary Arts
Youth Served: 118
Ages: 5–17
Budget: $18,800

In a community with no community center to serve the neighborhood children, the Episcopal Church and Evangelical African American Church joined forces to create United In Hope, a safe haven in an economically depressed and drug-ridden neighborhood. The churches turned to the Metropolitan School for the Arts to help them provide arts programming. Introductory-level classes in music, theater, dance and visual arts are offered at the Episcopal Church 4 days a week for up to 2 hours after school throughout the school year. Course offerings are as varied as percussion ensemble, explorations in visual arts, creative dramatics, teen theater, introduction to dance, hip-hop and children's chorus. The program draws a constant core of about 30 children, with many others dropping in for specific classes. Instructors work with the children in intensive discipline blocks that result in the staging of performances, street fairs and exhibitions at the end of each 3- to 10-week session. Older students, working as assistants with the younger children, help emphasize the program's focus on the process rather than on the product. "The children tell us that they are enjoying the classes and that they feel comfortable in the program. It's a safe and stable place to focus their energies positively," says Executive Director Dee Britton.

Organization:
The Mexican Museum
Fort Mason Center
Building D
San Francisco, CA
94123
415-441-0445

Program: Street SmArt
Year Started: 1993
Focus: Visual Arts
& Humanities
Youth Served: 75
Ages: 6–18
Budget: $15,000

Open to all young residents of a low-income housing development in San Francisco's Mission District, Street SmArt operates an arts program that involves youth in visual arts projects reflecting their Latino heritage. Meeting twice weekly over a 15-week period, participants learn about tools and concepts. The objects created are related to Latino history and cultural traditions. Each 15-week session culminates in an exhibition of the artwork and a public program, with some public art pieces becoming a permanent part of the housing complex. The Mexican Museum, organizational host to the program, notes high participation rates and youth and parent satisfaction with the program. The Mexican Museum is one of nine culturally specific arts institutions that make up the Cultural Equity Group, a collaborative that shares information and resources and jointly seeks funding for culturally targeted youth programs, which each group then runs.

Organization:
Mill Street Loft
Multi-Arts
Educational Center
20 Maple Street
Poughkeepsie, NY
12601
914-471-7477

Program:
Project ABLE
Year Started: 1994
Focus: Design
Youth Served: 60
Ages: 13–21
Budget: $250,000

Mill Street Loft Multi-Arts Educational Center has developed a job skills training program, Project ABLE (Arts for Basic Education, Life Skills and Entrepreneurship). Mill Street Loft is running the model program for economically disadvantaged youth in Poughkeepsie's north side, where corporate layoffs, crime and drugs are common. Project ABLE helps teens gain specific job skills, learn how to resolve conflict, work in teams and exercise decision-making skills. The year-round program involves youth 12–30 hours a week after school, on weekends and during holidays. A 7-week summer program engages youth 30 hours a week. Under the guidance of a carpenter, a retail design specialist and artists, city youth have renovated a gift shop, art gallery and warehouse that are used as training sites. Participants develop and design products and learn all facets of operating a retail business and becoming entrepreneurs. Another component of the program involves youth in neighborhood revitalization through the creation of public art. The philosophy of the program is one of open enrollment and exit; youth are encouraged to stay and succeed through positive reinforcement. They are paid $4.25 to $5 per hour to "earn while they learn."

Organization:
Milwaukee Repertory
Theater
108 E. Wells Street
Milwaukee, WI 53202
414-224-1761

Program: TEENWORKS
Year Started: 1994
Focus: Theater
Youth Served: 27
Ages: 14–21
Budget: $6,110

The Milwaukee Repertory Theater offers a variety of activities for young people, the most intensive of which is TEENWORKS. Teens are recruited from the metropolitan Milwaukee area through other community programs staffed by Repertory artists. Teenage applicants must submit a request to participate in this free program. Upon acceptance, they sign a formal agreement to conduct themselves responsibly and participate with a group to achieve shared goals. In 6 weeks of daily summer meetings, teens spend time learning basic theater techniques and developing an original theater piece on a socially relevant issue. Working with a variety of Milwaukee Repertory professionals, including artists, administrators and craftspeople, teens polish their theater pieces and perform at The Stiemke Theater or The Powerhouse Theater. When the new school year begins, the group writes newsletters and prepares for future summer sessions by participating in biweekly theater workshops. Teen participants also have the opportunity to assist in the daily operations of the Milwaukee Repertory Theater as general work assistants.

Organization:
Mind-Builders
Creative Arts Center
3415 Olinville Avenue
Bronx, NY 10467
718-652-6256

Program: After-School Literacy Through the Arts
Year Started: 1978
Focus: Multi-disciplinary Arts
Youth Served: 60
Ages: 6–13
Budget: $51,000

Every day after school, 60 children meet at a neighborhood school from 3:00 p.m. to 6:00 p.m. to participate in Literacy Through the Arts. This program uses the arts to improve the reading, writing and math skills of participants. In addition to being tutored in reading, writing and math, participants take two to three classes, taught by professional artists. In the Book-N-Art class, children write and illustrate a story and learn how to bind their story into a book. Other arts programming includes theater; music; modern, African and step dance; percussion and visual arts and crafts. Children maintain journals which they are free, but not obligated, to share with the professional artists who instruct them. The semesters are structured around a theme, and at the end of each session, participants hold a performance and exhibition of their work. Book-N-Art participants keep their own books, but the originals are copied and bound into an anthology. "Because the children set their own goals with the help of an adult, they have more control over their results," explains Director Camille Akeju. "Most of the youth enter the program reluctantly since they know that the reason they are here is because they are not achieving. They leave with a sense of achievement and are more tolerant of each other." Akeju adds that the children's test scores are improving and that the work they create, especially the anthology, is very popular within the community.

Organization:
Minneapolis Institute of Arts
2400 3rd Avenue
Minneapolis, MN 55404
612-870-3000

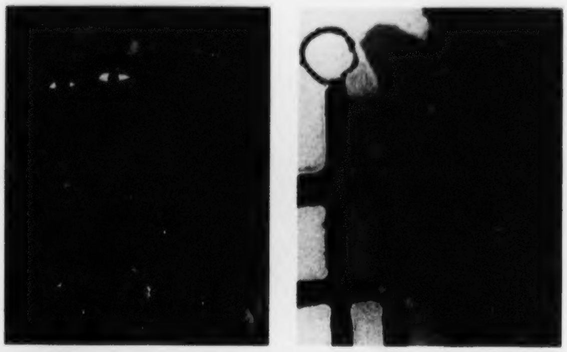
Program: Art Team
Year Started: 1988
Focus: Visual Arts & Humanities
Youth Served: 8
Ages: 14–17
Budget: $6,000

Urban flight has left the Minneapolis Institute of Arts in an economically depressed area of Minneapolis. Art Team was created to meet the community's need for employment opportunities and the museum's wish to increase neighborhood attendance. Art Team trains and employs youth to work at museum events. Members are required to sign a 9-month contract to attend weekly classes (for which they are paid) at the museum during the academic year. Museum staff lead workshops that illustrate the role of art in the development of societies and ideas. Special emphasis is given to multicultural perspectives and the historical and social relevance of art as it relates to the lives of the participants. Hands-on activities using a variety of materials and experience with object research methods help Art Team members in their role as advocates for the museum during public events. In the summer, Art Team youth act as assistants at 15 inner-city Art in the Park programs sponsored collaboratively with the Parks and Recreation Board.

> **"Members are required to sign a 9-month contract to attend weekly classes (for which they are paid) at the museum during the academic year. Museum staff lead workshops that illustrate the role of art in the development of societies and ideas."**

Organization: Molly-Olga Neighborhood Art Classes
Locust Street Neighborhood Art Classes
138 Locust Street
Buffalo, NY 14204
716-852-4562

Program: Tuition-Free Sequential Instruction
Year Started: 1959
Focus: Visual Arts
Youth Served: N/A
Ages: 3-21
Budget: $101,000



Over 35 years ago, some children in an inner-city neighborhood knocked on the door of a local artist, Molly Bethel, and asked her to teach them to paint. Any child, teen or adult who wants to develop painting skills can walk in off the street and register for beginning to advanced arts classes at MollyOlga Neighborhood Art Classes. Professional artists who grew up with this program work with all age groups in painting and drawing, clay (sculptural and pottery) and black-and-white photography. Weekly classes are offered year-round, with breaks in June and September. Special classes during the school day are provided for high-risk children from a local public school. Serious teen artists work independently in open studios, as well as during scheduled class time. Staff provide help with portfolios, applications to art schools and public exhibitions. An annual art show displays the most significant accomplishment of each student for that year. Respect for the children and their art, ease in enrollment, a consistent schedule of classes and a familiar group of faces offering instruction and support are central to the longevity and success of this program.

Organization: Mosaic Youth Theatre of Detroit
P.O. Box 09667
Detroit, MI 48209
313-554-1422

Program: Youth Ensemble
Year Started: 1992
Focus: Theater
Youth Served: 75
Ages: 12-19
Budget: $110,000

Mosaic Youth Theatre of Detroit is a nationally acclaimed multicultural youth theater that develops young theater artists through training and performing. The program is divided into three specific areas. The Acting Company focuses on training the voice, body and imagination and on scriptwriting. The Technical Crew works on set design and construction, lighting design and operation and props management and costumes. The Music Group includes singers, songwriters and sound engineers, who write and perform all of the music for Mosaic productions. The 11-month program engages youth 10 hours a week in the evenings and on weekends and includes guest artist visits. Sundays are reserved for tutoring to help participants maintain the grade point average required to stay in the program. Each year, the Youth Ensemble tours Detroit-area schools with either an original play or an innovative version of a classic. Study guides and handbooks for teachers are developed for each performance. Mosaic's Youth Ensemble also performs at community centers, hospitals, nursing homes and special events. To further showcase the teens and the Ensemble-created production, Mosaic's Ensemble members participate in a 3-week tour of professional theaters. "Kids from different backgrounds and ages are put in a demanding atmosphere in which they learn how to respect each other. While working toward a shared goal, each member maintains his or her individuality and unique cultural identity," says Managing Director Annette Madias. A new component of the program, a 1-week residency at a college campus, is familiarizing youth with college life. Madias reports that several of the teens are winning performing arts scholarships to attend college.

Organization:
MOTHEREAD, Inc.
3924 Browning Place
Suite 7
Raleigh, NC 27609
919-781-2088

Program:
MOTHEREAD, Inc.
Year Started: 1987
Focus: Literature
Youth Served: N/A
Ages: N/A
Budget: $320,000

MOTHEREAD, Inc. is a national, private nonprofit organization that combines the teaching of literacy skills with child development and family empowerment. MOTHEREAD designs and develops its curricula based on carefully chosen multicultural children's literature. The story is used to teach reading, writing, communication and critical thinking skills. Adults learn to be story readers, writers and tellers in a group structure that supports their own sense of worth and ability and encourages parents to be reading role models for their children. "Storysharing" classes for children provide a structured environment to foster creative thinking, nurture a love of books and aid in developing comprehension skills. In partnership with the North Carolina Humanities Council (NCHC), MOTHEREAD's training and technical assistance is provided to educators and family service professionals from a variety of agencies and locations. Through this partnership with NCHC, certified instructors currently are implementing MOTHEREAD's approach and curriculum in 54 of North Carolina's 100 counties, in 12 other states and in the Virgin Islands. For example, working with a variety of social service and education agencies, two of MOTHEREAD's afffiliates, the California Council for the Humanities and the Minnesota Humanities Commission, provide MOTHEREAD/FATHEREAD programs in their respective communities. In Wake County, North Carolina, the national office provides a variety of direct literacy services to parents and children in collaboration with departments of social services, health and corrections; the local school system; community-based agencies; local and county governments; child abuse prevention programs and preschool programs.

Organization:
Moving in the Spirit
P.O. Box 17628
750 Glenwood
Avenue, SE
Atlanta, GA 30316
404-627-4304

Program: Stepping
Stones, Apprentice
Corporation Outreach
Year Started: 1986
Focus: Dance
Youth Served: 275
Ages: 4–19
Budget: $114,198

Moving in the Spirit (MITS) teaches workplace values through dance. Two programs, Stepping Stones and Apprentice Corporation Outreach, focus on teaching commitment, discipline and accountability through modern dance. Dance classes draw upon the messages of Martin Luther King, Jr. for inspiration. The young Stepping Stones dancers meet once a week during the school year at 10 centers throughout Atlanta. Dance classes operate around an incentive system that rewards participants with points for their efforts. In Apprentice Corporation Outreach, students sign job contracts pledging to be on time and to fulfill other responsibilities. Corps members audition for the program, which meets at least four times a week year-round. Public performances, which include dialogue with audience members, are taken on the road in a 3-week "Tour Explosion" to churches, theaters, prisons and community centers. Both programs pay youth for their participation. Youth earn "MITS money" based on the number of points earned in the incentive system, and the money goes into make-believe checkbooks. The young dancers are able to use their money in the Moving in the Spirit Christmas store, which is supplied with donations from individuals and local businesses. "Every day the dedicated dancers are taking on more of the organization's responsibilities and asking for additions to the curriculum," reports Development Coordinator Lydia Pettigrew.

Organization:
Multicultural Education and Counseling Through the Arts
1900 Kane Street
Houston, TX 77007
713-802-9370

Program: Multicultural Education and Counseling Through the Arts
Year Started: 1979
Focus: Multidisciplinary Arts
Youth Served: 3,300
Ages: 5–21
Budget: $451,000

With a view toward increasing the social and intellectual development of Houston's inner-city youth through the arts, Multicultural Education and Counseling Through the Arts (MECA) works in partnership with public schools to provide arts education year-round. The activities expose youth to the arts with in-school, after-school and summer programs. Classes in ethnic art forms include mariachi, Mexican ballet folklorico, international ballet folklorico and Afro-Caribbean dance. Classical instruction in voice, instruments, modern dance and jazz, ballet and theater is offered as well, with students practicing up to 6 hours per week. Fees for classes are waived for about 75 percent of the participants, who perform community service instead—cleaning the organization's central facility or schools, creating public murals and helping with mailings. The center follows the school schedule, but is open all summer as well. A large part of MECA's programming involves support services for students, which include tutoring, a mentoring program, assistance with college applications, scholarships and a girls club for junior and senior high school students, as well as social services through agencies with satellite offices in the center. "The strength of our program is the comprehensive support services we offer the children and the whole family," says Executive Director Alice Valdez. "If a child is having problems, we call in the whole family and get social service agencies involved."

Organization:
El Museo del Barrio
1230 5th Avenue
New York, NY 10029
212-831-7272

Program: The Caring Program
Year Started: 1990
Focus: Visual Arts & Humanities
Youth Served: 30
Ages: 8–11
Budget: $10,000

For 25 years, El Museo del Barrio has worked to preserve and interpret Latin-American cultural heritage for New York City residents. Changing demographics necessitated a shift in the kinds of programs offered by El Museo to meet the needs of New York City's Latino and African-American communities. Six years ago, El Museo began offering its constituents The Caring Program, which Columbia University's Child Psychiatry Department created as a way to relieve stress in young patients. The Program provides collective artmaking experiences and technical skills development to improve children's attitudes and self-image. The classes promote development of ethnic pride, problem solving and social involvement. In 10-week sessions throughout the school year, an artist-in-residence and a Columbia University mental health professional work together at El Museo to encourage children to examine the different social issues affecting their lives and to discuss mechanisms for coping with these problems. The artists transport the children from school to El Museo, where they work for 2½ hours. Through art workshops, participants learn about the work of artists such as Frida Kahlo and Fernando Botero and explore issues such as the relationship of ecological survival to urban survival. At the end of the sessions, students' work is displayed at El Museo and at the University.

Organization:
The Music School
P.O. Box 603038
Providence, RI 02906
401-272-9877

Program: The Cultural Alternatives Program
Year Started: 1989
Focus: Music
Youth Served: 400
Ages: 9–14
Budget: $250,000

The Music School's Cultural Alternatives Program integrates arts and cultural education with mentoring and training in conflict resolution and substance and violence refusal methods. Classes and performances give students outlets through which to develop positive attitudes about themselves and constructive risk-taking experiences. "The strength of the Program is its interconnectedness," says Executive Director Alan Fox. "There is a linkage among the different elements and a layering of activities that support each other." Music and dance teachers, along with college mentors from Brown University, Rhode Island College and Providence College, lead activities at public housing sites, after-school programs, community centers and churches. The participants simultaneously receive training and supervision from the University of Rhode Island Teen Crime Prevention Program. Around 20 youth per site meet once a week for 1 or more hours over a 6- to 9-month period to develop their artistic skills and peer relations in preparation for performances, some of which address cultural identity or social issues. Participants perform for the community at New Year's Eve activities and at other neighborhood and community events.

Organization:
Neighborhood Music School
100 Audubon Street
New Haven, CT 06510
203-624-5189

Program: Hill Outreach Program
Year Started: 1976
Focus: Music
Youth Served: 45
Ages: 7–18
Budget: $35,000

The Hill Outreach Program of the Neighborhood Music School provides individual lessons in wind, brass and percussion instruments to youth in one of New Haven's poorest communities. All classes are held at the Wesley United Methodist Church, a focal point of the community. In keeping with the School's philosophy of promoting ownership and responsibility, all participants must contribute something to the cost of the lessons, even though it is sometimes as little as $2 per lesson. Classes are taught on Saturdays throughout the school year by professional artists, whose ethnic diversity reflects that of the participants. Ninety percent of the students return year after year to continue their lessons. Families participate by attending student recitals as well as parent/grandparent support meetings that are scheduled during the year. Added benefits of the Program include opportunities to attend field trips and concerts free-of-charge and to participate in ensembles and a summer music camp at the School's main branch.

"Families participate by attending student recitals as well as parent/grandparent support meetings that are scheduled during the year."

Organization: Nevada School of the Arts
315 S. 7th Street
Las Vegas, NV 89101
702-598-2787

Program: Las Vegas Children's Choir
Year Started: 1994
Focus: Music
Youth Served: 35
Ages: 10–14
Budget: $7,500

Once a week for 2 hours after school, low-income youth recruited from nearby local schools come to the Nevada School of the Arts to practice a diverse repertoire of choral pieces. Youth are recommended to the program by their music teachers, who view this program as a high-quality choral experience. The School charges a nominal fee of $8 per semester for instruction by two choral teachers. Youth in the program present performances throughout the year, with a special performance on the *Super Dave* television show. "The kids are enthusiastic about the program, and they have learned how to cooperate as a group," explains Dr. Paul Hesselink, director. "The parents are supportive....They come to performances. They bring and pick up their children. And, sometimes, they even stay in the room during practice to observe." The Nevada School of the Arts also runs Chamber Music Ensembles for youth living in isolated, rural areas of the state and provides Suzuki violin instruction in English and Spanish for youth.

Organization: New Hampshire State Library
20 Park Street
Concord, NH 03301
603-271-2866

Program: Connections: The New Hampshire Reading Project
Year Started: 1990
Focus: History & Literature
Youth Served: N/A
Ages: 18–21
Budget: $50,000

The New Hampshire State Library's Connections Reading Project is a book discussion program that encourages family reading, literacy and continued use of state libraries. Participants include single parents, teens, school dropouts and new immigrants, all of whom are adult new readers and many of whom are parents and grandparents. When new readers enter the program, they receive books, get a library card and meet the librarian, who gives them a tour of the library and introduces them to staff. Working with tutors, participants read six to nine selections from picture and short story books related to a common theme, such as courage, home, justice, friendship, New England history, journeys or autobiography. Two-hour monthly book discussions at the local libraries during the school year bring together students and humanities scholars to explore the literature. Eighteen scholars travel throughout the state, remaining with a group for a 4-month session. Participants may join the program again at the next session. Connections Project Director Christie Sarles reports that 75 percent of the tutors believe the program improves students' reading skills, word recognition and comprehension; 100 percent of the librarians say participants return to the library after attending the program; and 46 percent of the participants report Connections changes how they feel about libraries. "The program is making local ties between the tutorial coordinators and librarians," notes Sarles. "Students, librarians and discussion leaders all want to continue participating."

Organization: New Jersey Council for the Humanities
28 W. State Street
6th Floor
Trenton, NJ 08608
609-695-4838

Program: People and Stories/Gente y Cuentos
Year Started: 1970
Focus: Literature
Youth Served: 130
Ages: 15–21
Budget: N/A

People and Stories/Gente y Cuentos was developed to use literature to accomplish several goals with participants: to increase their self-worth, to develop their critical thinking skills and, ultimately, to change their relationship to the world. The New Jersey Council for the Humanities runs approximately 30 programs a year at senior citizen centers, prisons, libraries, homeless shelters and community centers. Some of the sessions are organized for youth, and others include youth in multigenerational programs. The sessions are made up of 90-minute classes held once a week for 8 weeks. At each session, highly trained program coordinators read aloud a short story by a renowned writer. After the story is read, the coordinators ask questions that focus specifically on the poetic texture of the short story. The program is unique because it asks participants to focus on the literature—not only on reading skills. The result is that participants who do not think of themselves and each other as capable of speaking intelligently about literature find themselves discussing complex ideas. Participants bring their own life experiences into the discussions and begin to see their lives in a different way. "The program breaks down stereotypes by showing common experience through literature," explains Georgia Whidden at the New Jersey Council for the Humanities. "Participants discover that they have the ability to communicate about literature and controversial issues, which increases their self-confidence. We find that people enrolled in this program will go on afterwards to join a GED [general equivalency diploma] or English-as-a-Second-Language program, which they would not have felt comfortable doing before."

Organization: New York State Museum
2003 Cultural Education Center
Albany, NY 12230
518-474-1569

Program: New York State Museum Club
Year Started: 1988
Focus: Multi-disciplinary Arts & Humanities
Youth Served: 68
Ages: 8–14
Budget: $95,000

The Museum Club at the New York State Museum is a free, educational after-school program for Albany children between the ages of 8 and 14. Daily programs incorporate art, science, history and math and use Museum exhibits, the school curricula of participating students and current events. A tutor is available daily to help with school homework assignments. There are always two projects going on simultaneously, one of which is focused on the arts. Arts-based projects are diverse in nature: Artists-in-residence worked with Club members to create masks and paintings for a local art gallery; children created a quilt exhibition shown in conjunction with the display of the NAMES Project AIDS Memorial Quilt; and students made wooden puppets and created poetry and rap related to archaeological digs. This program builds on children's initial attraction to the Museum, encourages their curiosity and provides a special safe "home" for participants. The program anticipates expanding to provide opportunities for older teens.

Organization: Oakland Youth Chorus
2619 Broadway
Oakland, CA 94612
510-287-9700

Program: Oakland Youth Chorus
Year Started: 1976
Focus: Music
Youth Served: 120
Ages: 14–21
Budget: N/A

Twice a week after school for 2 hours, youth from diverse cultural backgrounds come together to perform a repertoire representative of their backgrounds. The Oakland Youth Chorus comprises four ensembles, from beginning to pre-professional levels. Approximately 65 percent of the singers are from economically disadvantaged homes. The choral classes are free, but the curriculum is highly disciplined and demanding. If students miss a class, they are required to make it up. If they are behind or having trouble, they are expected to come in for extra help. Despite the demands, youth stay for an average of 5 years. "We have created a successful model that makes it possible for youth of different classes and cultural backgrounds to work together and produce high-quality work. We also provide a positive peer environment that encourages excellence in all areas of their lives and gives them a safe after-school alternative," comments Kim Cook, director of the Chorus. The Chorus performs full-length concerts in December, March and May and 30–40 shorter performances throughout the year at parties and festivals. The artistic director and two conductors choose the pieces that youth perform. Some of the music is composed by participants. The program uses music as a way to educate youth about their culture. Guest artists are invited to the Chorus throughout the year to offer special workshops. For example, a graphic designer taught several participants with an interest in visual arts how to design and produce the flyers for promoting the performances.

Organization: Ohio Arts Council
727 E. Main Street
Columbus, OH 43205
614-466-2613

Program: Coordinated Arts Program
Year Started: 1993
Focus: Multi-disciplinary Arts
Youth Served: 3,500
Ages: 1–19
Budget: $150,000

The Ohio Arts Council, working with the Greater Cleveland Neighborhood Centers Association, instituted the Coordinated Arts Program (CAP) to enrich the lives of residents and make a lasting impact on 14 neighborhood centers. In the 3 years since its inception, CAP has met these goals through flexible, cultural-based arts activities and through close coordination between the CAP staff and the staff of the neighborhood centers. Youth programs are offered in instrumental and vocal music, modern dance, African dance, African and Afro-Cuban drumming, woodcarving and theater. Similar programs are offered to seniors, who also share their life experiences through oral history projects. Classes are held at various times throughout the day for 1 to 2 hours, Monday through Saturday, October through June, enabling participants to attend easily. Summer classes, tuition-based because of grant limitations, are available and draw regular attendance. The cities of Toronto and New York have used the Coordinated Arts Program as a model for similar programs.

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Organization: OneArt
P.O. Box 558555
Miami, FL 33255
305-279-5373

Program: Kids Off Streets
Year Started: 1979
Focus: Multi-disciplinary Arts
Youth Served: 125
Ages: 9–16
Budget: N/A

OneArt is a nonprofit cultural and educational organization whose primary focus is to provide free access to cultural programming for underprivileged children living in high-risk communities in Miami. Five days a week, the Kids Off Streets program provides youth with a variety of free after-school classes at schools and at the OneArt studio. The school-based program is focused primarily on dance. A former Joffrey and American Ballet Theatre dancer leads classes using contemporary music and traditional dance forms. The dance program acts as a feeder to the studio program, where participants work individually and in groups with artists on painting, photography, drama and dance projects. Monthly student exhibitions and performances coincide with neighborhood gallery openings held regularly on the second Friday of every month. "At OneArt, we are dedicated to crime prevention by fighting crime before it even begins," says Executive Director Alexander Prado. "Get children interested in the arts at an early age, and the love of learning develops a sense of pride and skills." OneArt is building a 12,000-square-foot center, which will allow the organization to include programming in music, photography, filmmaking, computer training, tutoring, college counseling, work experience and more.

> **"At OneArt, we are dedicated to crime prevention by fighting crime before it even begins."**
>
> **Alexander Prado**
> **–Executive Director**

Organization: Opera Theatre of St. Louis
P.O. Box 191910
St. Louis, MO 63119
314-961-0171

Program: Artists-in-Training
Year Started: 1990
Focus: Music
Youth Served: 15
Ages: 15–18
Budget: $56,000

Designed to discover and nurture vocal talent in urban high schools, Artists-in-Training (AIT) was launched as an experiment 6 years ago by the Opera Theatre of St. Louis in partnership with the Monsanto Fund and the St. Louis public schools. It is now a thriving, permanent project. Although many young singers belong to school and church choirs, only a handful have experienced opera or had access to the kind of vocal training that might lead to a career in classical music. Through the AIT program, students attend half-hour weekly lessons; two separate, intensive, week-long master classes with well-known visiting professional artists; a fall weekend planning retreat; numerous extracurricular concerts; field trips and Opera Theatre performances. The year ends with a public recital and a competition for scholarship awards judged by nationally recognized artists. These scholarships help students prepare for auditions and pay for college. Recently, a pre-college institute was added to the program to reinforce a focus on academics and expose teens to college life. One hundred percent of AIT participants have finished high school; 55 percent are currently in college (many of them vocal performance or music education majors); and 30 percent are still studying voice. Some have been invited to work with nationally known teachers.

Organization:
Pacific News Service
450 Mission
Room 204
San Francisco, CA
94105
415-243-4364

Program:
YO! (Youth Outlook)
Year Started: 1991
Focus: Media
Youth Served: 360
Ages: 15–21
Budget: N/A

The Pacific News Service, a national print and electronic media news service, created YO! (Youth Outlook), an organization that provides a diverse constituency of young people with a medium through which to express their views. The organization produces a newspaper, *YO! (Youth Outlook)*. Many of the youth working on *YO!* are from disadvantaged families; some are living on their own because of problems at home. Through weekly articles in the *San Francisco Examiner* and its own bimonthly newspaper, YO! participants give voice to the critical issues facing young people today. Youth new to the program meet with writers and editors from the Pacific News Service to develop story ideas based on their own life experiences. With a core group of teen staff writers and a larger group of free-lance writers, youth meet weekly to determine the paper's content, make assignments and get updates on stories in progress. Writers are paid for their stories, and program participation includes lunches and workshops with working print and radio journalists, Freedom Forum representatives and peers in local high schools. A fiction workshop meets regularly, and fiction often is included in the newspaper. The newspaper, *YO!*, is distributed free in schools and youth centers.

“Through weekly articles in the *San Francisco Examiner* and its own bimonthly newspaper, YO! participants give voice to the critical issues facing young people today.”

Organization: Pacific Northwest Ballet
301 Mercer Street
Seattle, WA 98109
206-441-9411

Program: DanceChance
Year Started: 1994
Focus: Dance
Youth Served: 55
Ages: 7–8
Budget: $60,000

DanceChance brings the world of dance to selected third grade students in Seattle. The program focuses on low-income, inner-city children who would not otherwise have access to dance instruction because of the cost, transportation difficulties or lack of exposure. Working with 12 central-city schools, the Pacific Northwest Ballet (PNB) screens children each October to identify those with physical ability, musicality and interest and transports them to the Pacific Northwest Ballet school facility for twice-weekly classes. After a 5-week session, students who show promise and interest are invited to return for a 20-week spring semester. PNB provides tuition-free instruction, dancewear, supplies and tickets to performances. The program incorporates a variety of fitness opportunities, from toning, yoga and Russian folk dance to instruction in classical ballet. Students can remain in this program for up to 2 years, after which promising students are mainstreamed into the training school of the Ballet Company to continue on full scholarship. “These are the kind of life-training experiences that carry children through,” according to Larry Jacobs, principal at ORCA Elementary School. Reflecting on one of his students in the program, Jacobs says that “even if he stopped right now, he will have this memory and vision of possibilities for himself for the rest of his life.”

Organization: PAKT—
Parishes Associated
on Kinloch Team, Inc.
8301 Booker Avenue
Kinloch, MO 63140
314-524-2710

Program: Color
Me Bright
Year Started: 1993
Focus: Visual Arts
Youth Served: 77
Ages: 8–11
Budget: $21,999

Parishes Associated on Kinloch Team, Inc. (PAKT) is a full-service community resource center in the Kinloch community and one of the sites for the Color Me Bright program, funded by the St. Louis Regional Arts Commission. Color Me Bright is a year-round fine arts program. Once a week after school, two art teachers from the public school system teach painting, sculpture and drawing to a group of 25 youth. A tutorial program is available to encourage students to maintain a B average in school. Those who do are honored annually at PAKT's Student Recognition Night, where youth exhibit their artwork "gallery style." To ensure maximum attendance, children are provided with transportation to the center. In the summer, youth participate in PAKT's Summer Day Camp. One day per week, the children, their families and the whole community are invited to PAKT's Multicultural Day activity. This interactive arts program spotlights various cultures and nationalities to promote cooperation with, tolerance for and understanding among different ethnic groups.

Organization:
Pennsylvania Prison
Society
2000 Spring Garden
Street
Philadelphia, PA 19130
215-564-6005
ext. 7923

Program: Arts and
Humanities Program—
Youth Arts Program
Year Started: 1985
Focus: Multi-
disciplinary Arts
Youth Served: 30
Ages: 12–17
Budget: $30,000

A Youth on probation at the Friends Neighborhood Guild in Philadelphia put their creativity and ingenuity to work last year writing and illustrating a comic book. Over 20 weeks, participants learned about all of the elements involved in creating a story, read and discussed different comic books, studied how illustrations tell a story and then created their own comic book. During the course of the project, guest artists (cartoonists, storytellers and writers) from similar cultural backgrounds came to discuss their craft and their lives with participants. The artists also spoke about living by values other than material ones. Two other projects resulted in a rap music tape and an anthology of stories. Both involved a similar process of analyzing the structure of the craft, talking with guest artists about their work and then creating pieces. "Our interdisciplinary approach has shown the kids that they are capable of doing things that they once thought were impossible. Also, that they can be excited about subjects they had never been interested in before, like writing, reading and history," says Homer Jackson, project director.

> **"Our interdisciplinary approach has shown the kids that they are capable of doing things that they once thought were impossible."**
>
> **Homer Jackson**
> **–Project Director**

Organization: The People's Light and Theater Company
39 Conestoga Road
Malvern, PA
19355-1798
610-647-1900

Program: New Voices Ensemble
Year Started: 1989
Focus: Theater
Youth Served: 50
Ages: 8–18
Budget: $179,350

In the spring of 1996, 20 teens from Chester, a low-income community in Pennsylvania, will graduate from high school with 6 years of professional theater experience. The People's Light and Theater Company reached out to these youth in sixth grade, called them "New Voices" and made a commitment to work with them to create plays together (writing, improvising, rehearsing and performing) until they graduated from high school. New Voices meets year-round, after school and almost all summer, with daily schedules when they are in production. Space is provided by Swarthmore College, and Swarthmore College students write plays for New Voices. The Swarthmore students can get college credit for their work. Last year, People's Light formed Younger Voices, an ensemble made up of the younger siblings of New Voices' members. Younger Voices meets weekly. The key to long-term participation by youth is the availability of transportation and paid summer employment. Abigail Adams, the Company's co-artistic director, reports that youth have learned the disciplines of theater and are demonstrating greater powers of concentration as well as exhibiting increased commitment and greater acceptance of responsibility.

Organization: The People's Music School
931 W. Eastwood
Chicago, IL 60640
312-784-7032

Program: The People's Music School
Year Started: 1976
Focus: Music
Youth Served: 200
Ages: 5–12
Budget: $160,000

Inspired by the free music education she received as a child in the Dominican Republic, Dr. Rita Simo, a former concert pianist, started The People's Music School in the Uptown neighborhood of Chicago. Two hundred students per term, ranging in age from 5 to 76, though mostly between 5 and 12, come to The School for free weekly private music lessons and weekly music theory classes. Students' development is tracked by the instructor, with an evaluation conducted at the end of each semester. The School also offers master classes, a variety of ensembles and performance opportunities. In exchange, students volunteer at The School, performing clerical, cleaning or other types of work for 2 hours every other month. "What we are doing is letting students discover their self-worth through their love of music," Simo states.

> **"What we are doing is letting students discover their self-worth through their love of music."**
>
> **Dr. Rita Simo**
> **–Founder**

Organization:
Pittsburgh Playback Theatre
2770 Fernwald Road
Pittsburgh, PA 15217
412-521-0444

Program: Pittsburgh Playback Theatre: Hosanna House
Year Started: 1992
Focus: Theater
Youth Served: 60
Ages: 12–17
Budget: $45,000

In Pittsburgh Playback Theatre productions, "There is not just a script but a sharing of lives," says Executive Director Roni Ostfield about her improvisational performance company. The roving theater troupe, in operation since 1988, visits various sites, including Hosanna House in Wilkensburg, Pennsylvania, where professional actors are in their fourth year of engaging neighborhood teenagers as playwrights and actors. The interactive theater process has a therapeutic and entertaining format that allows participants to dramatize issues such as peer pressure, drug and alcohol abuse, dysfunctional families and sexuality. "Participants' sensitivities and perceptions are heightened, enabling them to gain insights into the causes of, and solutions to, the problems dramatized," explains Ostfield. Wilkensburg youth, meeting once a week for 2 to 3 hours, become storytellers and learn to do "playback" by acting out each other's stories. Training is followed by preparation of a performance for schools and community groups. "This gives the kids something to give back to others and helps improve communication skills," notes Ostfield.

Organization:
Plaza de la Raza
3540 N. Mission Road
Los Angeles, CA
90031-1935
213-223-2475

Program: The School of Performing and Visual Arts
Year Started: 1975
Focus: Multi-disciplinary Arts
Youth Served: 600
Ages: 5–21
Budget: N/A

Situated in the heart of East Los Angeles, Plaza de la Raza is the only multi-disciplinary cultural arts center serving Latinos in Los Angeles. Many of the youth who come to the center are from low-income families. All workshops are ongoing on a 10-week schedule, either for free or for a nominal fee. One of the programs offered by Plaza de la Raza is The School of Performing and Visual Arts. It provides performing and visual arts classes after school and on Saturdays for participants from the surrounding neighborhood. Classes operate on a semester system and range from 2 to 4 hours in duration. Youth pay a $15 registration fee for participation in some 25 different classes. The School uses Latino instructors who serve as both teachers and role models for young people. In addition, The School offers The Community Arts Partnership program that pairs youth with art students from the California Institute for the Arts in one-on-one arts programs, held free-of-charge at community centers throughout Los Angeles. Students receive advanced training in such disciplines as guitar, salsa, jazz and theater. In the Young Playwrights Project, an artist-in-residence conducts a 10-week playwriting project for young people. Participants develop original plays, which are then presented in stage readings and at an annual production. Students draw upon mythology, dreams and personal experiences to create these plays.

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Organization:
Precita Eyes Mural Arts Center
348 Precita Avenue
San Francisco, CA 94110
415-648-3224

Program: Urban Youth Arts and Mural Workshops
Year Started: 1985
Focus: Visual Arts
Youth Served: 50
Ages: 11–19
Budget: $5,000

Balboa High School Mural Project, San Francisco, CA

Some of San Francisco's most neglected youth are developing their own styles and modes of expression through the Urban Youth Arts and Mural Workshops of the Precita Eyes Mural Arts Center. Artist-led classes on the development of new alphabet styles and mural art are offered. Participants create wall murals and paintings, using spray paint and airbrush, as well as more traditional techniques, with older children who have had experience in the program helping the younger ones. Many participants include their poetry, words and phrases in their murals. The drop-in classes take place 2 evenings a week at two storefront studios run by the Center. Saturday morning and afternoon classes were added for girls who felt uncomfortable at the evening classes, attended primarily by male youth. These Saturday classes now include male youth, thus helping to bridge the gender gap. The Center also has art classes for children of preschool and elementary school age. Through on-site projects, an additional 300 children and youth are reached each year.

Organization:
El Puente
211 S. 4th Street
Brooklyn, NY 11211
718-387-0404

Program:
Leadership Center
Year Started: 1982
Focus: Multi-disciplinary Arts
Youth Served: 500
Ages: 11–25
Budget: N/A

Located in Williamsburg, Brooklyn, in one of the poorest Latino communities in New York State, El Puente Leadership Center is a community center serving primarily young people and their families. The Center has a membership after-school and weekend program that promotes mastery through rigorous participation requirements. Young people attain permanent membership after an introductory period, during which they learn and experience El Puente's 12 principles and their life applications, audit classes and meet with their peer facilitators and adult mentors. Having made a commitment, members can pursue a wide range of artistic interests such as study in dance, drama, music, videography and visual arts, including mural painting, under the guidance of accomplished artists. El Puente staff develop individualized plans with participants that focus not only on the arts, but also on educational, vocational, personal and social issues. El Puente houses resident performing companies comprising trained young artists from the program and provides a stage for visiting local, national and international companies and artists. El Puente's model for youth and community development is being replicated through a growing national association that presently includes three New York centers, two centers in Massachusetts and a center in formation in San Diego, California. In 1983, in a partnership with the New York City Board of Education and the New York City Fund for Public Education, El Puente opened its own public high school, El Puente Academy for Peace and Justice.

Organization:
La Quinta Arts Foundation
P.O. Box 777
78-080 Avenida La Fonda
La Quinta, CA 92253
619-564-1244

Program: Youth Art Works Educational Outreach Program
Year Started: 1994
Focus: Visual Arts & Humanities
Youth Served: 12
Ages: 16–21
Budget: $20,000

Riders on the Bear Creek Bike Path know that they will be able to find water, shade and a place to sit at the rest stops along the way. What they may not know is that the rest stops, which function as public art pieces as well, are designed and constructed by youth. These rest stops are a result of La Quinta Arts Foundation's Youth Art Works Educational Outreach Program. Through Youth Art Works, at-risk youth play a positive role in community development by creating public artworks. La Quinta Arts Foundation, with assistance from local social service agencies and school districts, recruits, trains and pays young people to assist in the research, design and construction of projects. Professional artists and qualified youth leaders coordinate and supervise these projects. Young people working on the Bear Creek project interviewed community residents, researched the history of the Coachella Valley and invited speakers from the local community college and museum to present information at local town meetings. The group was assisted by a nationally recognized artist who was hired as an artist-in-residence to mentor the local artist working with the youth. At each stage of development, youth presented their plans to residents. "This project's greatest strength is its inclusiveness," remarks Carolyn Frances Lair, former director of La Quinta. "Through their research and extensive discussions with long-time residents, youth have developed a real sense of pride in their community and their roots, and adults are beginning to appreciate the contribution young people can make through the arts," adds Lair. In partnership with a Boys and Girls Club, a YMCA and a housing coalition, La Quinta also runs a Young at Art program to bring children discipline-based arts training.

Organization:
Rheedlen Centers for Children and Families, Rise & Shine Productions
300 W. 43rd Street
New York, NY 10036
212-265-5909

Program: The Real Deal
Year Started: 1985
Focus: Media & Video
Youth Served: 1,000
Ages: 1–21
Budget: $200,000

Rise & Shine Productions is the media literacy program of Rheedlen Centers for Children and Families, a multiservice youth organization. Rise & Shine creates opportunities for young people to develop communication, reading, artistic and leadership skills. The program started as a drop-out prevention program to motivate children to go to class and improve their academic performance through poetry writing, performance, scriptwriting and video production. Today, through The Real Deal, teens from diverse communities come together to produce their own cable TV program and independent videos on race relations, violence, drugs, materialism and the power of media. The teen production company members meet after school and during the summer and are paid for their work. Once they have selected a theme for a piece, they form production units to create the work. The cable show provides a regular venue for the work of Rise & Shine. Teens also return to the parks and neighborhoods where the videos were made to show them to the people involved and to discuss the content. Videos are screened nationally and are recognized widely for their quality and authenticity. The program reports a substantial impact on participants, with gains in school attendance rates, mainstreaming of special education and English-as-a-Second-Language students and college placement for many participants.

Organization:
ROCA, Inc.
148 Washington Avenue
Chelsea, MA 02150
617-889-5210

Program: ROCA Chelsea, ROCA Revere
Year Started: 1988
Focus: Multidisciplinary Arts
Youth Served: 150
Ages: 12–21
Budget: $150,000

ROCA, Inc. operates two innovative youth and community development programs in Chelsea and Revere, Massachusetts, two of the smallest and poorest cities in the state. Through a combination of interdisciplinary arts and recreational activities, health programs, educational and vocational programs, street outreach, leadership skills training and community organizing, ROCA, Inc.'s youth development programs teach young people how to be leaders in their own lives as well as in the community. Arts programs are free, multilingual (English, Spanish and Khmer) and fully integrated into other programming. Classes are offered in African textiles, Cambodian and Latin dance, painting, video, theater, hip-hop dance, clay and more. Classes are held for a 1- to 2-hour period on a trimester schedule and are taught by professional artists and peer leaders who have apprenticed with professionals. The classes also are attended by youth trainers who provide instruction in leadership and health promotion in the context of the arts program. Additionally, ROCA, Inc.'s health peer leaders and community service programs utilize the arts to deliver messages through theater/discussion presentations, videos and visual arts projects. All participants are required to perform community service during the semester. At the end of each semester, youth present art exhibitions and performances to the community free-of-charge. According to program administrators, these events and activities are helping young people gain the skills and experiences needed to make constructive choices about their lives. They are staying in school, going on to college, demonstrating better coping skills and making a difference in their communities.

Organization:
Sacramento Metropolitan Arts Commission
800 10th Street
Suite 1
Sacramento, CA 95814
916-264-5558

Program: Late Night Sacramento
Year Started: 1993
Focus: Multidisciplinary Arts
Youth Served: 200
Ages: 13–18
Budget: $15,000

Recognizing that not everyone is interested in basketball, the Sacramento Metropolitan Arts Commission (SMAC) initiated an arts alternative to Sacramento's Friday Night Basketball program. Working with the Police Athletic League, the City Council, the Parks and Recreation Department and Neighborhood Services, SMAC developed Late Night Sacramento, a Friday night drop-in program in the arts held at six area high schools. Artists are recruited by SMAC to submit proposals for the workshops. Projects all work toward the creation of a product for exhibition or a performance. Students drop by the schools between 7:00 p.m. and midnight, between March and September for activities such as the production of a poetry anthology and the creation of murals, street dances and musical compositions. Late Night Sacramento provides a safe place where teens can discover the arts. As one Late Night participant suggested, "This is the first place I've come to where there is no trouble. I can enjoy myself without feeling like I'm going to get into trouble myself." SMAC also runs a Healthy Start after-school program with an arts component for low-income children ages 9 to 12 and The Neighborhood Arts Program, an artist-in-residence program that takes place at a variety of community sites.

Organization:
San Diego Symphony Community Music Center
1816 31st Street
San Diego, CA 92102
619-696-7535

Program: San Diego Symphony Community Music Center
Year Started: 1993
Focus: Music
Youth Served: 58
Ages: 10–12
Budget: $33,000

In an effort to open doors for local community youth, the San Diego Symphony Community Music Center, in conjunction with a committee of school principals, neighborhood groups, community centers, Latino organizations and parent organizations, designed a program to provide music instruction to students from schools serving a high percentage of low-income families. Youth attend after-school classes three times a week at one of the participating elementary schools and receive instruction in violin, guitar and brass, wind and percussion instruments. After completion of the 2-year program, students are allowed to keep their instruments, which enables them to participate in their junior high school band or a newly developing orchestra of program graduates. "Seventy-five percent of the program participants are still playing their instruments," reports Director Joseph E. Barry. "The music is raising the aspirations of the kids and giving them a sense of belonging to society."

> **"The music is raising the aspirations of the kids and giving them a sense of belonging to society."**
>
> **Joseph E. Barry**
> **–Director**

Organization:
San Francisco Arts Commission
25 Van Ness, Suite 240
San Francisco, CA 94102
415-252-2546

Program: WritersCorps
Year Started: 1994
Focus: Creative Writing & Literature
Youth Served: 750
Ages: 7–21
Budget: $307,000

The San Francisco Arts Commission, along with local agencies in New York and Washington, DC, is carrying out a national service initiative, the WritersCorp, funded by the National Endowment for the Arts, the Corporation for National and Community Service and the Associated Writing Programs. While all WritersCorps sites serve under-served people, only the San Francisco program focuses exclusively on youth. Created to give urban youth a sense of identity through literary arts, WritersCorps in San Francisco is a multicultural community effort. Local writers are recruited to work 25–40 hours a week for up to 1 year in schools, youth centers, public housing and other venues serving at-risk youth. Corps members receive up to 200 hours of training in teaching literature, arts administration, conflict resolution and service learning. The writers either add a writing component to existing programs or create a writing program that meets the particular needs of the site. Participants learn about different kinds of writing and produce their own fiction and nonfiction, including poetry, prose and performance scripts. Young writers share their work with each other and talk about ideas for new writing projects. Participants stage public readings, make books and submit their work for publication. Jointly, the sites have published 15 books. The San Francisco Arts Commission is working toward decentralizing administration of the WritersCorps and placing the program in the hands of local community organizations.

Organization:
San Francisco
Shakespeare Festival
P.O. Box 590479
San Francisco, CA
94159-0479
415-666-2222

Program: Midnight
Shakespeare
Year Started: 1994
Focus: Theater
Youth Served: 1,200
Ages: 15–19
Budget: $120,000

The San Francisco Shakespeare Festival is using Shakespeare to break down barriers. Working with the Department of Parks and Recreation, social service agencies and civic agencies, the Festival's Midnight Shakespeare program engages young people by making theater and Shakespeare accessible. Working with Festival artists at various community sites, including YMCAs, Boys and Girls Clubs, community centers and prisons, participants meet twice weekly for 6 weeks to learn scenes from Shakespeare's plays, work on sets and costumes and prepare for a final public performance. The success of the program has led to its expansion into 16 California cities. "There has been an overwhelmingly enthusiastic response from the social service agencies," reports Executive Director Bobby Winston. "The Mexican-American Community Services Agency told us it had a 90 percent retention rate for the Midnight Shakespeare program, while its other programs usually only have a 60 percent rate."

> **“There has been an overwhelmingly enthusiastic response from the social service agencies.”**
>
> **Bobby Winston**
> **–Executive Director**

Organization: Sankofa
Kuumba Cultural
Arts Consortium
89 Willow Brook Road
Cromwell, CT 06416
203-635-0725

Program: After-School
and Summer Arts
Program
Year Started: 1989
Focus: Dance & Music
Youth Served: 500
Ages: 8–21
Budget: $74,000

Sankofa Kuumba Cultural Arts Consortium offers young street people the chance to develop their cultural awareness through traditional African dance and drumming. The After-School and Summer Arts Program provides children with a familylike setting and a place to belong. Workshops are held twice a week for 3½ hours during the school year and daily in the summer at the executive director's home. Before participating in classes, youth must sign a contract affirming that they understand what is expected of them. They are then integrated into a pre-existing group of dancers and drummers. The Program also focuses on life skills and how to use the arts to earn a living. Business, writing, computer and marketing skills are emphasized. "Youth are coming to understand what society is about and what choices they have," says Executive Director Christine Dixon. "They are gaining a greater understanding of their culture and community and are seeing job possibilities." Mothers and grandmothers of participants serve as volunteers and, in addition to assisting, share their life experiences.

Organization:
Sarasota Ballet
of Florida
P.O. Box 49094
Sarasota, FL 34230
941-359-0771

Program: Dance—
The Next Generation
Year Started: 1991
Focus: Dance
Youth Served: 100
Ages: 9–16
Budget: $120,000

Dance—The Next Generation provides full scholarships in dance for economically disadvantaged and/or at-risk children. Third grade children from targeted schools are accepted into the program annually. Classes are held twice a week initially and increase to three and four times each week as the students progress. All children participate in *The Nutcracker*, and older students have small roles in such major productions as *Sleeping Beauty* and *Swan Lake*. Using the discipline of dance as a catalyst for behavior modification, the program emphasizes hard work and confidence building. The program provides children with opportunities to excel and to experience a sense of accomplishment. Many who enter the program with poor grades and discipline problems develop into honor roll students; four students have a 4.0 grade point average. "Perhaps more importantly, they develop self-esteem and interpersonal skills that help them overcome confrontational situations with their peers and adults, including teachers," says Jennifer Gemmeke, director of education. Instruction, dancewear, shoes and transportation are provided by the Ballet at no cost to the families. A key service of this program is the transportation provided from school to the dance classes. Family participation is encouraged in Saturday morning workshops, where such subjects as the history of dance, social etiquette and nutrition are taught. The program is held in conjunction with the University of South Florida. Students who complete the 7 years successfully are guaranteed scholarships to the University to pursue a degree of their choice. Big Brothers/Big Sisters provide mentors for the children.

Organization: Settlement Music School
416 Queen Street
Philadelphia, PA
19147
215-336-0400

Program:
Kaleidoscope

Preschool Arts Enrichment Program
Year Started: 1990
Focus: Multidisciplinary Arts
Youth Served: 60
Ages: 2–6
Budget: $500,000

"Anyone walking into the Settlement Music School would think that this is a regular, high-quality preschool program," says Director and composer Robert Capanna. In fact, the Program serves South Philadelphia children who live in a housing project across the street from the 87-year-old Music School. One impetus for starting the Program was the fact that the School was empty during the morning hours. Working with a faculty of professional artists with training in early childhood education, six to nine times a week small groups of children go to the arts studios to explore concepts that cut across the arts: pattern, change, repetition and extremes. They also are taught specific skills, such as in music: keeping a steady beat, staying on pitch, recognizing rudimentary notation and understanding the proper physical approach to an instrument. To reinforce preschool learning, children's parents or guardians are required to attend five hour-long parenting seminars each semester. A 3-year Program evaluation reveals that children have made gains in cognitive and language development above and beyond those evidenced in a control group of preschoolers without the arts-enriched curriculum. The Settlement Music School also runs an arts in early childhood teacher training institute and an arts-focused after-school program, as well as a comprehensive community-based program at five branch locations that serves 7,000 students.

Organization:
7 Stages Theater
1105 Euclid Avenue
Atlanta, GA 30307
404-522-0911

Program: Freddie Hendricks Youth Ensemble of Atlanta
Year Started: 1991
Focus: Multidisciplinary Arts
Youth Served: 31
Ages: 7–20
Budget: $42,000

Georgia native and theater professional Freddie Hendricks started his African-American youth theater company in an effort to engage youth constructively. The Freddie Hendricks Youth Ensemble of Atlanta uses theater to help young people explore and express their feelings about the world within them and the world around them. Students audition to join the Ensemble, but admission is based on attitude and potential, rather than demonstrated talent. Working at the 7 Stages Theater on Saturdays throughout the year, and on additional days during the summer, participants attend workshops in theater, dance and music. Using their own words, young people write a script on such issues as child abuse, drugs and youth empowerment. The Ensemble tours its play during the school year to standing-room-only crowds at schools and community venues. "The students are extremely dedicated, and many have stayed with the program the entire 5 years it's been in existence," reports Managing Director Debi Frye-Barber. "It was very emotional for many of them when they had to leave the program to attend college." As a result, the youth theater company is training participants in management and is encouraging them to study arts administration or arts law so that they can return and run the Ensemble.

Organization: SHAPE Community Center
3815 Live Oak
Easton, TX 77004
713-521-0629

Program: Family Strengthening and Empowerment Program
Year Started: 1969
Focus: Multidisciplinary Arts & Humanities
Youth Served: 80
Ages: 5–16
Budget: $240,000

One of the first programs developed and implemented by the SHAPE Community Center was the After-School Program. Created in 1969 as a homework assistance and tutorial activity, the After-School Program has become the current Family Strengthening and Empowerment Program (FSEP). This cultural Program aims to build self-esteem and pride and to give participants the courage and skills to accomplish their goals. As part of a strategy to help children and their families succeed, FSEP offers classes in African dance, music, art, crafts, storytelling, dramatic interpretation (poetry, public speaking, theater arts) and foreign languages (including Swahili and other languages of Africa), as well as African and African-American history. Classes are held every day after school from 3:15 p.m. to 5:45 p.m. Field trips to art galleries, plays, businesses owned and/or operated by African Americans and points of interest in the Houston African-American community also are part of the Program. When needed, families receive counseling services, housing and referrals to other services. "The Program is helping create more functional families in which members are able to resolve problems better, where kids feel they have support from their parents and are able to participate in school better," reports Executive Director Deloyd Parker. "Youth are broadening their worldview and are recognizing there are things beyond their community to which they can be connected."

Organization:
Soapstone
P.O. Box 370219
Decatur, GA
30037-0219
404-241-2453

Program: After
School Arts Program/
Summer Arts Camp
Year Started: 1979
Focus: Multidisciplinary
Arts & Humanities
Youth Served: 120
Ages: 5-16
Budget: N/A

When the Decatur Community Board declared at-risk youth the No. 1 challenge to the community, Soapstone, a cultural center, responded by developing the After School Arts Program and Summer Arts Camp for area elementary and middle school children. In the After School Program, students are provided with transportation from their school. Every student also is provided with homework assistance by a certified local teacher. After completing their homework and having a snack, students then work with the Soapstone staff in a multidisciplinary arts program. The students' final projects are presented to the community in a performance and exhibition. Area teenagers can assist instructors and counsel students in the Program. The Summer Arts Camp provides area parents with a safe and creative place for their children while they are at work. Its full day of classes offers a more intensive study of the arts and culture than the After School Program. The Programs at Soapstone not only highlight African-American culture, but also expose children to a variety of international communities and customs through performing, visual and language arts. Students learn the history of the customs and arts and discuss current events. Ariel Williams, the executive director, comments on the support of the Programs: "Parents see something valuable happening in the children's lives and are willing to donate their own money and time to see that the Programs continue."

Organization:
Somerville Community
Access Television
90 Union Square
Somerville, MA 02143
617-628-8826

Program:
The Mirror Project
Year Started: 1992
Focus: Media & Video
Youth Served: 80
Ages: 11-18
Budget: $72,090

The Mirror Project, started by media educator Roberto Arevalo, teaches teenagers how to produce videos through which to express and reveal the quality of their lives. The Project serves low-income, mostly bilingual teens. Each session lasts 4 months. In 1995, The Mirror Project took place at Somerville's two public housing projects, enabling the program to reach teens who are most lacking in resources and most in need of attention, development and support. Teaching there also integrated the Project into the community. At the start of each session, Arevalo meets with the participants' families at their homes. Classes take place three times a week and provide instruction on using a video camera and audio equipment and on interviewing and directing. Working individually with Arevalo, each teen produces a 3- to 15-minute video. An extra camera documents the processes. This footage becomes an edited diary of the experience for each group of participants. The Project also conducts field trips to movies and museums. Each session ends with a public screening for the community. The videos are subsequently cablecast at Somerville Community Access Television (SCAT). Once teens have passed through the program, they receive a diploma and a free SCAT membership valid until they are age 18. Arevalo also documents the Project in black-and-white photographs. Using short stories, autobiographies, poetry and these photographs, teenagers create an exhibition for the public screening session. The Mirror Project videos have been featured at national and international video festivals, and teen-led video workshops have been held at numerous sites.

Organization:
Southern Exposure
401 Alabama Street
San Francisco, CA
94110
415-863-2141

Program: Artists
in Education
Year Started: 1989
Focus: Visual Arts
Youth Served: 450
Ages: 6–19
Budget: $45,000

Southern Exposure's Artists in Education (AIE) program pools community resources—artists, students, schools and nonprofit community organizations—to address contemporary community issues through the visual arts. The program provides opportunities for students and artists to learn from one another. The AIE program takes place after school in day treatment centers, schools and other community-based sites that lack the resources for arts activities. "Southern Exposure's Artists in Education program has been tremendously successful in exposing our students to a wide variety of media within the context of community activism," notes one site director. Artists go to the sites one to two times a week for 1- to 3-hour sessions throughout the school year to conduct theme-based programs in photography, mixed media, videography, painting, sculpture and media literacy. Recent youth projects include bus shelter posters, a magazine and photographic documentary of life in the Mission District, pinhole photography, found-object sculptures exploring environmentalism and recycling and an exploration of media imagery and its effect on cultural stereotyping. Programs at all the sites include field trips and a final project such as an exhibition or a student-made magazine.

Organization: Space
One Eleven
2409 2nd N. Avenue
Birmingham, AL
35203-3809
205-328-0553

Program:
City Center Art
Year Started: 1991
Focus: Visual Arts
& Humanities
Youth Served: 130
Ages: 5–18
Budget: $100,000

City Center Art was started in 1991 by Space One Eleven's (SOE's) visual artists, who ran their contemporary art center out of urban warehouses converted into galleries and studios. When they noticed neighborhood youth hanging out at one warehouse and asking to participate, the artists submitted a proposal to a state agency to fund a visual arts program for youth living in the nearby public housing complex. The City Center Art after-school program now brings together groups of 10–15 youth twice a week for 2 hours in the afternoon. Additionally, an annual 8-week summer camp is held for over 150 children. Classes are free, but participants must agree to certain conditions, such as parental and community involvement. Each class is led by a professional artist and two artist assistants. The program emphasizes cross-discipline studies and integrates hands-on skills, such as painting or sculpture, with visits to local cultural institutions. During a visit to the Birmingham Museum of Art to see the Ceramics of Mexico show, participants learned about the art of different regions of Mexico and discussed ceramic traditions in the United States before creating their own ceramics. A 5-year commission awarded to the summer art camp for a mosaic for Birmingham's Boutwell Auditorium is galvanizing youth and the community. Participants studied the city's history, created a model and worked through their ideas with professionals. They are now meeting regularly with a city planner as they create 20,000 individually made red-clay bricks within a steel infrastructure, symbolic of the city's former industries.

Organization: SPARC (Social and Public Art Resource Center)
685 Venice Boulevard
Venice, CA 90291
310-822-9560, ext. 11

Program: Neighborhood Pride
Year Started: 1976
Focus: Visual Arts
Youth Served: 550
Ages: 14–24
Budget: $303,000

For 20 years, SPARC (Social and Public Art Resource Center) has stood at the forefront of a dynamic public art movement, creating large-scale murals that reflect Los Angeles' diverse ethnic communities. The result is a veritable street gallery that has earned the city its title as the "Mural Capital of the World." The Neighborhood Pride program employs inner-city youth to create murals in troubled neighborhoods across Los Angeles. Working with schools, churches and community service organizations, SPARC meets with local residents to discuss themes and placement of the murals. Young potential participants are identified by teachers, service providers, gang prevention counselors and SPARC's community coordinator. Artists are chosen by a committee of neighborhood representatives, other artists and SPARC associates through a competitive process. Working with the artists over an 8-month period, mural apprentices receive technical training in wall preparation, design application and color mixing, as well as instruction in teamwork and communication skills. This past year, participants from all seven mural sites convened at SPARC's historic facility to participate in training sessions, to meet each other and the artists and to learn about the Mexican mural tradition. With an estimated viewing audience of 1.2 million people daily, SPARC murals are recognized both locally and nationally as powerful communication vehicles. In 1995, SPARC co-sponsored a team of young artists whose stylized design, encouraging other youth to "Make a You Turn" away from smoking and other self-destructive behavior, appeared on 85 billboards throughout the greater Los Angeles region.

Organization: Street-Level Video and Live Wire Youth Media
P.O. Box 578336
Chicago, IL 60637
312-862-5331

Program: Street-Level Video and Live Wire Youth Media
Year Started: 1992/1995
Focus: Media, Video & Humanities
Youth Served: 500
Ages: 5–21
Budget: $195,000

Street-Level Video and Live Wire Youth Media (SLV/Live Wire) puts the latest communications technology into the hands of urban youth through courses in documentary production, computer art and use of the Internet. All classes are free and held at SLV. Programs are created in collaboration with existing youth centers and community institutions. Street-Level Video, founded in 1992, is known for its video training and production work with youth. In 1995, a team of media artists and educators came together to form Live Wire Youth Media, with the belief that urban young people need to be literate in today's technologies. The organizations recently merged in the hopes of creating a network of media labs throughout Chicago, bringing youth together to share their visions and to rebuild their communities. Youth are referred to the program by probation officers, parents, social service agencies or friends who have participated. Current projects include creation of a video documenting and interpreting the history of one of Chicago's most diverse neighborhoods for a Chicago Historical Society Exhibition. In collaboration with Randoph Street Gallery, SLV/Live Wire instructors are working with youth to produce a video installation on the realities of gang culture. In this project, video is being used as a communication tool to bring rival gang members together on "neutral ground" to address their differences. SLV/Live Wire can be contacted on its Web Home Page, http://www.iit.edu/~livewire/.

Organization:
The Suzuki-Orff School for Young Musicians
1148 W. Chicago Avenue
Chicago, IL 60622
312-738-2646

Program: The Suzuki-Orff School for Young Musicians
Year Started: 1981
Focus: Music
Youth Served: 300
Ages: 1–21
Budget: $380,000

Collaborating with a school located in Cabrini-Green, one of the country's most impoverished public housing communities, The Suzuki-Orff School for Young Musicians provides private Suzuki-method lessons in violin, cello, flute, piano and guitar with Orff-method group teaching of music theory and note reading through rhythm and movement activities. The School's new facility, where classes are taught after school and on Saturdays, has made the program a stable community fixture. Students come one or two times a week and are encouraged to participate in two 17-week sessions and a 6-week summer session. A volunteer group of young professionals, called "Friends," tutors students between music classes. One-third of the students attend classes tuition-free, and many pay reduced fees, in exchange for which The School asks them for a long-term commitment to The School. Those who show progress can take advanced classes at The School in chamber music, performing orchestra and music composition.

“One-third of the students attend classes tuition-free, and many pay reduced fees, in exchange for which The School asks them for a long-term commitment to The School.”

Organization: Taller Puertorriqueno
2721 N. 5th Street
Philadelphia, PA 19133
215-423-6320

Program: Cultural Awareness Program (CAP)
Year Started: 1974
Focus: Multi-disciplinary Arts
Youth Served: 510
Ages: 8–19
Budget: $160,000

Situated in the heart of Philadelphia's Latino community, Taller Puertorriqueno is a full-service community center. The Cultural Awareness Program offers a wide range of arts programming but focuses primarily on the visual arts. This Program, which runs from 2:30 p.m. to 7:30 p.m. every weekday, attracts children from the neighborhood who can walk to the center. For $1, students can take 90-minute classes in literature, theater, visual arts or dance. The Saturday program, which offers classes from 10:00 a.m. to 5:00 p.m., serves children who cannot get to the center during the week. In the summer, a 7-week program is organized around one theme. During the year, several international artists are invited to exhibit their work at the Taller Gallery and run 1- to 2-week-long workshops for youth who are chosen from the ongoing classes. Each year 20–100 students are selected to participate in a year-long project designed to address a social issue. Projects have included an AIDS education program in the public schools, using comic books written and illustrated by Taller youth, and the creation of educational banners about AIDS. Taller has been able to pay older students who are interested in pursuing art as a career to apprentice with established artists through the Youth Artists Program. "We have had an overwhelming response from the community," says Johnny Irizarry, director of the center. "The quality of the work is excellent, and parents know that this is a safe place where their children can explore their abilities."

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Organization: Teatro Latino de Colorado
1280 Birch Street
Suite 311
Denver, CO 80222
303-782-9029

Program: After-School and Community Arts Program
Year Started: 1988
Focus: Theater
Youth Served: 45
Ages: 8–15
Budget: $5,000

In Denver, Spanish-speaking youth are producing their own plays through the After-School and Community Arts Program of Teatro Latino de Colorado. Anita Arriete-Alejandre, the daughter of migrant workers, created Teatro to help break down cultural barriers experienced by Latinos and to demystify the artistic process. Programs are held in donated spaces, often in community centers. Twice a week over 16 weeks, 15 to 30 students meet for 2 hours to determine the content and form of the production. Working with Arriete-Alejandre and an artist/instructor, youth are encouraged to try all aspects of creating a production. The productions are presented once during school hours for classmates and after school for parents and family. Because of their success in the Latino community, ArtReach, another nonprofit organization, approached Teatro Latino de Colorado to help develop similar Spanish-speaking programs in surrounding Denver communities. "These productions are about neighborhoods, home and families; they help the kids dream and create a future. It shows the ones with low self-esteem that they are capable of great things," says Arriete-Alejandre.

Organization: Theater Quest
P.O. Box 2559
Pasadena, CA
91102-2559
818-449-8761

Program: Theater Quest
Year Started: 1992
Focus: Theater
Youth Served: 100
Ages: 16–20
Budget: $93,000

In response to riots in Los Angeles, Theater Quest was created to galvanize neighborhoods and to give older youth a way to channel their talents. Ethnically and culturally diverse youth meet 5 nights a week, and on Saturdays for 4 hours, to produce a classical play. "Concentrating on classical plays provides a context in which to debate big issues and themes such as class, race, love and suicide," says Artistic Director Lauralee Mannes. Teens interview prior to joining the program to review their thoughts about who they are and what they want to do. Once in the program, they can focus on acting or backstage technical work. Community volunteers offer assistance with sets, make-up, choreography and acting and serve as mentors to the young people. Recently, the troupe staged a production of Shakespeare's *Romeo and Juliet* at The Kennedy Center for the Performing Arts in Washington, DC. "The aim is not to train young people for the performing arts, but for them to see that there is another economy that can drive a life—inspiration, imagination and creativity," adds Mannes.

> **"Concentrating on classical plays provides a context in which to debate big issues and themes such as class, race, love and suicide."**
>
> **Lauralee Mannes**
> **–Artistic Director**

Organization: Third Street Music School Settlement
235 E. 11th Street
New York, NY 10003
212-777-3240

Program: MILES: Music Instruction on the Lower East Side After-School Component
Year Started: 1980
Focus: Dance & Music
Youth Served: 250
Ages: 5–18
Budget: $80,000

Third Street Music School Settlement has been serving poor, minority and immigrant residents of New York's Lower East Side for over 100 years. MILES builds upon school-based programs run by Third Street, providing motivated youth with the opportunity to take small group music or dance lessons and to perform. Each October, students participating in in-school instruction can apply for the program, which involves an application and interview with each child and his or her parents or guardians. Students are then matched to an instrument or dance form and begin an 8-month program of weekly lessons. Each student performs at least three times over the course of the program, with special evenings when MILES students perform for parents and the community. Youth attend faculty recitals and have access to tickets for cultural events throughout New York City. From 30 percent to 40 percent of the MILES participants continue to attend the School and take small group or private lessons.

Organization: Tim Rollins and Kids of Survival (KOS)
891 Garrison Avenue
Bronx, NY 10457
718-542-5303

Program: Tim Rollins and Kids of Survival (KOS)
Year Started: 1981
Focus: Visual Arts
Youth Served: 12
Ages: 10–18
Budget: $42,000

Tim Rollins and his Kids of Survival (KOS) are in high demand. The President's Inaugural Committee commissioned a poster commemorating the 52nd Presidential Inaugural, and National Endowment for the Arts Chair Jane Alexander recently visited youth in their New York studio. Rollins' program is based on an intensive mentoring relationship with youth, particularly those with special-education needs. Through rigorous visual arts training, exhibitions and immersion in world art history, students prepare themselves for long-term involvement in the arts and education. Art studios in the Bronx and Manhattan serve as instruction sites for after-school, weekend and summer programs. Youth attend studio classes as often as 15 hours each week. Field trips to museums, galleries and site-specific art projects augment the classes. Earned income from the sale of participants' work contributes significantly to the program's financial independence. "KOS offers an alternative family format when so often male relationships are relegated to street gangs," says Rollins. "Our all-male group has a close-knit relationship and the active approval of the community." All of the current KOS young people are completing high school and are preparing for college. Five former students are now in college, and two have had professional exhibitions.

Organization: Toledo Symphony
2 Maritime Plaza
Toledo, OH 48104
419-241-1272

Program: Community Music Lesson Program
Year Started: 1988
Focus: Music
Youth Served: 63
Ages: 10–15
Budget: $45,000

When a minority advisory committee recommended that the Toledo Symphony start a music program for inner-city children, the Symphony listened. It initiated the Community Music Lesson Program to provide city youth with opportunities to improve self-discipline, self-initiative and teamwork skills through the study of a musical instrument. One-on-one, half-hour classes taught by Symphony members and other professional musicians take place weekly year-round at neighborhood community centers. "The staff is dedicated not just to rigorous music instruction, but also to the idea of supporting the kids emotionally and academically," says Orchestra Manager John Hancock. Many of the participants are referred to the Program by the county juvenile court. Sixty percent of the students have been enrolled in the Music Lesson Program for 2 or more years; parents are reporting improvements in behavior; and minority students are going on to become members in junior high and high school orchestras. "This program has been a blessing for both my daughter and me. I knew this world of music was out there somewhere, but I never dreamed we would be a part of it," said the mother of one participant.

> **"I knew this world of music was out there somewhere, but I never dreamed we would be a part of it."**
>
> **–A Participant's Mother**

Organization: Touchstone Theatre
321 E. 4th Street
Bethlehem, PA 18015
610-867-1689

Program: Latino Drama Workshop/Youth Ensemble
Year Started: 1988/1993
Focus: Theater
Youth Served: 36
Ages: 9–18
Budget: $11,185

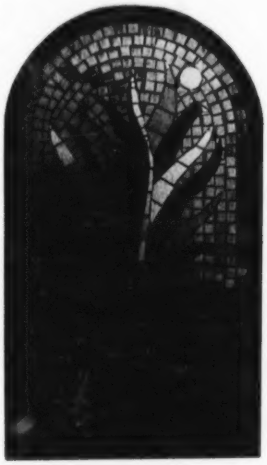
HUGS NOT DRUGS
1993

Learning about the theater provides participants of the Touchstone Theatre's Latino Drama Workshop with a chance to focus their creativity and make connections with others. Through a 4-week, intensive summer workshop, participants learn improvisation, scene development, playwriting and music. The Youth Ensemble, a troupe developed from the Workshop, allows participants to develop their acting and performance skills further. Members of the Ensemble meet daily for 6 weeks, working 3 hours a day, and perform their topical productions at schools and community centers throughout the region. The Latino Drama Workshop is run in collaboration with Bethlehem's Council for Spanish-Speaking Organizations. Professional actors run both programs at the Touchstone Theatre. "These programs have created a sense of community and are a safe place where the teens can let down their street masks," says Artistic Director Mark McKenna. "They bring together an unlikely group of teenagers who might not normally associate with one another and teach them that they can work together as a group and achieve something."

Organization: Tucson-Pima Arts Council
240 N. Stone
Tucson, AZ 85701
520-624-0595

Program: ArtWORKS
Year Started: 1993
Focus: Visual Arts
Youth Served: 157
Ages: 11–21
Budget: $155,000

Through ArtWORKS, youth are paid to work with professional artists to design and construct public art pieces for the community. Young people work 30 hours per week for 7 weeks during the summer in groups of 10, under the direction of professional artists who are as culturally diverse as the Tucson area. Counselors are hired to meet with each group once a week to help prevent and resolve conflicts. Field trips throughout the 7 weeks provide information on career options associated with the hands-on skills being learned. Completed projects include mosaic tiles for streets, exterior and interior murals, video productions, public education exhibitions and computer animation projects. These projects are an educational benefit to the young people. When youth build a public art piece and present it to the community, math, science and language skills become necessary, not abstract, skills. Some youth who participate for consecutive summers become program assistants. Because of the success of ArtWORKS, the Arts Council runs similar programs during the school year, including an after-school multimedia project for middle school youth and 8-week, after-school artists-in-residence programs for younger children in parks and recreation sites. ArtWORKS funding comes from many sources, including the state Highway User Revenue Funds (HURF) and Tucson's Golf Surcharge for Youth Programs.



Organization: United Action for Youth (UAY)
410 Iowa Avenue
Iowa City, IA 52244
319-338-7518

Program: Synthesis Arts Workshop
Year Started: 1978
Focus: Multi-disciplinary Arts
Youth Served: 1,151
Ages: 12–18
Budget: $325,000

United Action for Youth (UAY) is a drop-in center that offers youth and their families a wide variety of counseling services and arts-based prevention programs. Youth are referred to UAY primarily by local shelters, schools or peers. They choose from a monthly calendar of arts activities offered through the Synthesis Arts Workshop. In the Workshop, youth have access to a state-of-the-art recording studio equipped with a range of musical instruments, video cameras, television production equipment and animation and darkroom equipment. Additional classes in ceramics, lithography, beading, silk-screening and other art forms are offered. Participants produced and aired claymation videos and their own television programs through the local public access television station. Youth in a drama troupe create and perform situational dramas around topics pertinent to the community. To participate in the Workshop, teens must adhere to four rules: Show positive regard for others; don't smoke; don't use drugs; don't play drums before 5:00 p.m. Says Ginny Naso, associate director of the program, "The program has given very troubled youth the opportunity to have positive interactions with adults, to have a positive impact on their community and to change the negative images adults in Iowa City may have of teens."

Organization:
University of New
Mexico Institute
for Public Law
1117 Stanford, NE
Albuquerque, NM
87131
505-277-5006

Program: FENCES
Year Started: 1993
Focus: Media & Video
Youth Served: 500
Ages: 12–19
Budget: $103,000

FENCES uses television as a tool to equip and inspire youth to examine, research and address issues important to them and their communities. Produced by teenagers from over 25 different communities in New Mexico, FENCES is a computer-based interactive television show that incorporates *Saturday Night Live*-style skits, *Oprah*-like audience interaction and teen-produced video segments. Teens are involved in writing, video production and editing, graphic development, set design and construction and as advisory board members, audience participants and performers. The production process itself focuses youth discussion on important topics. During each airing, teens get "on-line" to comment about the subject matter addressed in the television program. After the airings, schools throughout the state use the programs along with a curriculum guide to discuss issues. The program airs on New Mexico PBS and CBS stations. Past show topics have dealt with alcohol abuse, verbal violence, teen/parent communication, cultural stereotyping and teen activities. According to Executive Producer Chris Schueler, "Creating TV is a real motivation for kids, and they're very willing to stay within prescribed parameters if it means being involved."

Organization:
UrbanArts
P.O. Box 1658
Boston, MA 02205
617-536-2880

Program: Youth
Works/Art Works
Year Started: 1992
Focus: Multi-
disciplinary Arts
Youth Served: 50
Ages: 12–18
Budget: $150,000

UrbanArts' Youth Works/Art Works is helping low-income youth in Boston revitalize their community through the arts while gaining technical skills in photography, writing, videography and urban design. Participants, referred by Action for Boston Community Development and paid through the Job Training Partnership Act, progress through three programs, taking on more responsibility and receiving higher wages as they progress. The first level program, the Apprenticeship, introduces youth to the arts as a vehicle for building communities. Meeting 5 days a week for 5 hours a day over 8 weeks in the summer, teens photograph their neighborhoods, write poems about their community and themselves, develop design ideas for local parks or map their communities. In the second level program, the Arts Internship, youth work at least once a week after school with visiting artists on special projects. Youth in the highest level program, Youth Advisors, are paid for approximately 4 hours per week to generate and work on their own projects, to help plan and evaluate programs, to work as teaching assistants and to assist with administrative activities. Most of these youth have been with the program for 2–3 years. "The kids have changed dramatically over the years; they have become so much more responsible and expansive," exclaims Pam Greene, director of development. "The young people and the community are directly involved in the direction of the program, and the artwork is of a very high quality. They trust us because we always follow through with projects."

Organization:
Venture Theater
43 S. 3rd Street
Philadelphia, PA
19106
215-923-2766

Program: Reality Crew
Year Started: 1992
Focus: Theater
Youth Served: 30
Ages: 15–18
Budget: $75,000

An unlikely corps of professionals, including theater artists with social work and speech pathology degrees, businesses and corporations, actors and costume designers, is working weekly, including Saturdays, to help at-risk high school students reach their full potentials. Venture Theater's Reality Crew program draws youth from around Philadelphia to take part in theater training, from performance to marketing. Reality Crew meets 8 hours a week at the Balch Institute for Ethnic Studies. Theater professionals teach playwriting, acting, voice and speech, movement, directing, stage management, costume design and sound and lights. Corporate business partners provide business training, often using their own operations for field study. Staff counselors help teens begin to prepare for college entrance or for careers in theater, while a speech pathologist links their experiences on stage to job interview presentation skills. A "think tank" session on Saturdays is an outlet for the culturally diverse group of teens to meet and talk about what's on their minds. "They like meeting students from all over the city and having the opportunity to regularly work together," says Executive Director Betty Lindley.

Organization:
Vermont Council on
the Humanities
RR 1, Box 7287
Morrisville, VT 05661
802-888-3183

Program: Read
With Me: Teen
Parent Project
Year Started: 1994
Focus: Literature
Youth Served: 500
Ages: 1–5; 15–19
Budget: $75,000

Every year about 280 young Vermont women give birth before their own 18th birthdays. Many have not completed high school or have low literacy skills. Building on the research that links school success to whether one is read to as a child and that shows the importance of conversation to learning, the Vermont Council on the Humanities has developed a series of literacy classes using children's literature for teen mothers and their children. The Council sets up the Read With Me: Teen Parent Project; contracts with trained scholars, including librarians, teachers and university professors and others, to conduct the sessions and contracts with the 12 regional centers of the Vermont Department of Health or local parent-child centers to run the programs. It also selects and provides the children's books, which participants get to keep. The Council also is working with home visitors to extend the Project to teens and their children who may not be able to come to the sites and to reinforce the importance of effective oral reading to child development among Read With Me participants. This Project is only one of the new readers series that the Vermont Council on the Humanities developed as part of its Connections program.

> **"Building on the research that links school success to whether one is read to as a child...the Vermont Council on the Humanities has developed a series of literacy classes using children's literature for teen mothers and their children."**

Organization:
Vietnamese Youth
Development Center
330 Ellis Street
San Francisco, CA
94102
415-771-2600

Program: Peer
Resource Group
Year Started: 1989
Focus: Multi-
disciplinary Arts
Youth Served: 20
Ages: 14–17
Budget: $40,000

The Peer Resource Group uses the arts to address personal development and community issues among its diverse constituency of low-income Vietnamese, Chinese, Filipino, Cambodian and Laotian refugee youth who live in San Francisco's inner-city Tenderloin District. After being interviewed, teens who have a special interest in community work meet Monday–Friday from 4:00 p.m. to 6:00 p.m. to identify subjects around which to create art pieces. Recent examples include a video about stereotyping Asian Americans; a theater piece about AIDS; a collection of traditional ghost stories gathered from Asian-American seniors and ceramics installations in the neighborhood. Youth always present their work to the public, allowing for discussion and feedback. In addition to creating art, youth volunteer their services. The program serves as a model for other youth service agencies and attracts former participants back to serve as group leaders and mentors for new generations of Southeast-Asian youth. Participation in the Peer Resource Group is free and ongoing throughout the year.

“The program serves as a model for other youth service agencies and attracts former participants back to serve as group leaders and mentors for new generations of Southeast-Asian youth.”

Organization:
The Village of
Arts and Humanities
2544 Germantown
Philadelphia, PA
19133
215-225-7830

Program: The Village
of Arts and Humanities
Year Started: 1986
Focus: Multidisciplinary
Arts & Humanities
Youth Served: 500
Ages: 5–15
Budget: $300,000

“Using the arts as the ‘bone structure,’ The Village is building an urban community where members care for each other and are interconnected,” explains artist and Director Lilly Yeh. The Village began as a single public art project in an abandoned lot in North Philadelphia. Encouraged by the interest and assistance of people inside and outside the community and led by her vision of the possibilities for this inner-city neighborhood, Yeh co-founded The Village of Arts and Humanities with Stephen Sayer, a builder and educator. With the help of neighborhood residents, they renovated an abandoned building next to the lot and established their headquarters there. The Village's primary programs are in park building, education, performance and exhibition and renovation. The Village offers a wide range of after-school and summer arts classes for youth, including modern, jazz, African and Caribbean dance; theater; painting and drawing; ceramics and photography; African-American history and world culture and an after-school tutorial program. At community festivals and at conferences, as well as at The University of the Arts and The Drake Theatre, youth in the programs display their talents. With support from the government and private foundations, The Village's building and renovation program brings Village artists, The Village's construction crew and residents together to build and restore decrepit buildings and abandoned lots. Park building projects include large mosaic sculptures surrounded by gardens and pathways.

Organization:
Wajumbe Cultural Institution, Inc.
762 Fulton Street
San Francisco, CA 94102
415-563-3519

Program: Project ACE (Academic and Cultural Enrichment)
Year Started: 1993
Focus: Multidisciplinary Arts & Humanities
Youth Served: 100
Ages: 6–13
Budget: $200,000

The Wajumbe Cultural Institution, Inc. has launched a pilot program that serves low-income neighborhood families and foster families throughout San Francisco. Project ACE's (Academic and Cultural Enrichment) intensive lineup of classes are offered year-round, 5 days a week for 4 to 8 hours, with extra sessions available on Saturdays. The children are provided with positive male role models, with a majority of African-American male instructors. Each session includes homework assistance and tutorials as well as a variety of cultural activities, including Congolese dance and music; Capoeira, an African-Brazilian dance; poetry; vocal music; visual arts and storytelling. Other sessions offer field trips, computer literacy training, math studies, African-American history or career orientation for older children. Health screenings are conducted at least twice a year. Parents are involved in family days, in workshops with presenters on various issues, through committees and as volunteers. "Parents feel Project ACE is an extension of their families. A lot of the barriers they face with public school bureaucracies are not there. They're trusting of Wajumbe's efforts, and that brings them closer to the program," says Executive Director Nontsizi Cayou.

Organization:
The Wang Center for the Performing Arts
270 Tremont Street
Boston, MA 02116
617-482-9393, ext. 212

Program: Young at Arts
Year Started: 1988
Focus: Multi-disciplinary Arts
Youth Served: 1,100
Ages: 12–18
Budget: $422,000

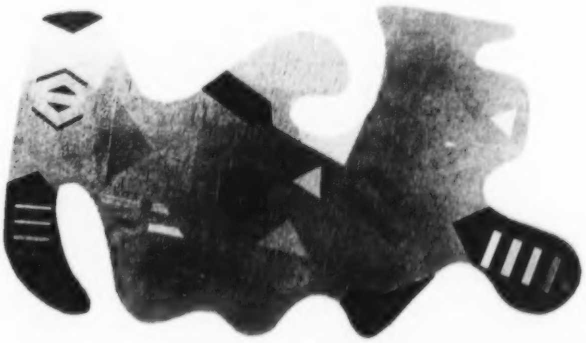
The Wang Center's Young at Arts program has transformed this audience-oriented performance institution into a center for education and community development serving youth from all backgrounds and from Boston's diverse neighborhoods. Young at Arts offers more than a dozen programs in performing, literary, visual and musical arts. These programs encourage youth to take advantage of the Wang Center by offering tours of the historic building, providing professional development services and free transportation to events, forming partnerships with neighborhood organizations and offering free tickets to those who are unable to afford the Broadway, dance, music and other professional performances on the Center's stages. The Drama Club has had the most success in engaging at-risk youth. The Club is a series of weekly, after-school theater, music, voice and movement workshops led by Wang Center theater professionals. Workshop participants are interviewed prior to becoming members of the Drama Club, which stages student-written material. Members also receive help preparing for professional auditions and writing resumes and can participate in Camp Kieve, a leadership institute in New Hampshire. "The Drama Club increases young people's abilities to interpret contemporary social issues and their emotions," points out Associate Director Cathy Chun. "It opens a dialogue between students from and within diverse communities."

Roger Farrington

Organization:
Washington State
Historical Society,
Capital Museum
211 W. 21st Avenue
Olympia, WA 98501
360-753-1998

Program: Experimental Gallery: Arts Program for Incarcerated Youth
Year Started: 1992
Focus: Multidisciplinary Arts
Youth Served: 700
Ages: 10–19
Budget: $108,000

The Experimental Gallery was founded at the Washington State Capital Museum, a branch of the Washington State Historical Society, in 1992 to provide learning opportunities for youth experiencing problems in their lives. The goal of the Gallery is to teach responsible citizenship through the arts and the humanities. The Gallery developed the Arts Program for Incarcerated Youth in partnership with the Washington State Department of Social and Health Services and the Juvenile Rehabilitation Administration. Youth in six juvenile detention facilities voluntarily take part in the 1-year to 18-month Arts Program, developed to conceptualize and mount a traveling exhibition. The youth choose the themes and manage the process. Community arts professionals, including curators, visual artists, videographers and writers, as well as graphic designers and carpenters, serve in a consulting capacity to provide expertise and guidance. The Program pairs recently released youth with artist/mentors in their home communities. The Washington State Historical Society, Capital Museum will be developing a museum school in one of the maximum security facilities over the coming year.



Organization: Wolf Trap Foundation for the Performing Arts
1624 Trap Road
Vienna, VA 22182
703-255-1933

Program: Wolf Trap Institute for Early Learning Through the Arts
Year Started: 1981
Focus: Multidisciplinary Arts
Youth Served: 11,500
Ages: 3–5
Budget: $800,000

The Wolf Trap Institute for Early Learning Through the Arts teaches preschool children basic academic and life skills through participation in performing arts activities and trains their classroom teachers, through practical applications, to use the performing arts in education. Prior to the beginning of each 7-week class residency, the Wolf Trap artist meets with the teacher to design a curriculum that addresses the needs of the particular group of children and the teacher. The Wolf Trap artist goes into the classroom twice a week for 45-minute sessions and leads performing arts-based activities that are designed around an academic or social theme. In the seventh week, the classroom teacher designs, plans and teaches the last two lessons with guidance from the artist. Every 3 years, the Wolf Trap Foundation hosts a national artists conference for the artists who work in 10 regional Wolf Trap programs across the country and holds professional development workshops for teachers in local communities. "Funders are really beginning to understand how the program impacts the lives of children and adults," explains Miriam Flaherty, director of the Institute. "Learning Through the Arts helps the children develop effective cognitive and social skills." For instance, in Prince George's County in Maryland, the Public Schools Extended Elementary Education Program, the Head Start Program and the Special Education Preschool Program, which work with children 3–5 years old who are from low socioeconomic families and/or have low test scores, have participated in the Wolf Trap Foundation program. Nationwide, sites include public schools, Head Start preschool programs and private child development centers.

Organization: Working Classroom, Inc.
212 Gold, SW
Albuquerque, NM 87102
505-242-9267

Program: Working Classroom, Inc.
Year Started: 1987
Focus: Multi-disciplinary Arts
Youth Served: 85
Ages: 9–21
Budget: $175,000

Working Classroom, Inc. is dedicated to promoting self-esteem and the artistic, academic and leadership potential of youth. It offers visual arts, theater and creative-writing workshops for "historically ignored" inner-city communities in Albuquerque and encourages youth to apply their talents to community development and social change. Year-round visual arts and drama workshops, which run for 6–8 weeks and are taught in both Spanish and English, are offered free-of-charge to low-income students and adults. Community projects have included tile and painted murals; *The Rubber Band*, a tragicomedy about AIDS, which took 2 years to prepare; and production of a line of printed holiday cards. Working Classroom is member-based, although workshops are open to everyone. Membership is free and based on "points," which are earned through attending Working Classroom's after-school tutoring program, attending cultural and artistic events, achieving a grade point average of at least 3.0, donating time to Working Classroom or other community organizations and participating in social action activities or campaigns. Those who earn 200 points receive general membership and can both vote for and be on the Board of Directors (40 percent of whom are students). Those who earn 500 points are eligible for VIP membership, full college scholarships and priority consideration for paid employment, travel (sometimes to Central America) and other special opportunities.

Organization: Yakima Academy of the Arts
309 Union Street
Yakima, WA 98901
509-457-1060

Program: Yakima Academy of the Arts
Year Started: 1989
Focus: Multi-disciplinary Arts
Youth Served: 350
Ages: 1–21
Budget: $20,000

The Yakima Academy of the Arts provides minority youth with a welcoming space in which creativity is fostered and the fear of failure is removed. Classes in folk and tap dance, visual arts, voice and music meet 4 days a week for 1½ hours. Children become aware of the creative abilities they possess and develop employment skills. Participants spend another 3½ hours at the Yakima Public Housing Authority community center, joining a variety of drop-in activities that include use of the center's library of classic films. "The program touches the lives of young people in many ways," says Program Director Maud Scott. "It provides more than just arts education. In many cases, it gives youth the opportunity to see and experience things they otherwise would not come in contact with. The program provides a safety net for its participants." Scott reports that the staff is very committed to maintaining the program, even when there is no funding. The participants are committed as well; some of them have reached the point where they have become teachers in the program.

> **"The program touches the lives of young people in many ways. It provides more than just arts education....[I]t gives youth the opportunity to see and experience things they otherwise would not come in contact with."**
>
> **Maud Scott**
> **–Program Director**

Organization:
YMCA of the USA
The West Side YMCA
5 W. 63rd Street
New York, NY 10023
212-875-4123

Program: The National Writers Voice Project
Year Started: 1990
Focus: Creative Writing & Humanities
Youth Served: 26,000
Ages: 3–18
Budget: N/A

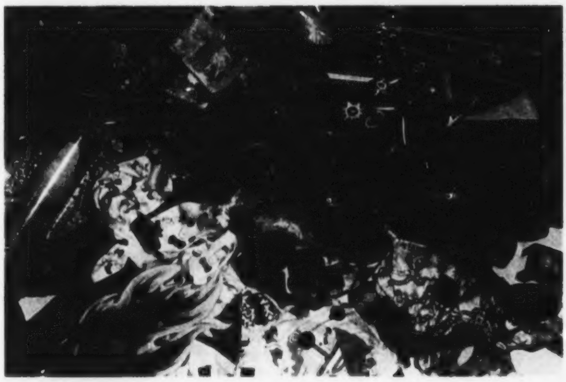
YMCAs are being reinvented as cultural organizations, giving a voice to children and youth through the arts and humanities. For the first time in its 150-year history, the arts and humanities have a central place in the goals and mission of the YMCA. This national effort was started at a local Y in 1990 by Jason Shinder, who offered a program based on writing, reading and critical thinking. There are presently 13 local YMCAs offering year-round programs as part of The National Writers Voice Project. They are in Scottsdale, AZ; Oakland, CA; Fairfield, CT; Tampa, FL; Chicago, IL; Lexington, KY; Detroit, MI; Minneapolis, MN; Chesterfield, MO; Billings, MT; Bay Shore, NY; New York, NY; Silver Bay, NY. Based on community needs assessments, the sites offer a wide array of opportunities, including writing workshops that address social themes, family history projects, public readings in which the authors are introduced by children, poetry writing, magazine production and comic book writing. Satellite programs involve many other Ys, too. For example, in Albuquerque, New Mexico, "Poetry Gangs" are being organized with local gang members; in Sheridan, Wyoming, 500 participants attend a summer writing camp. Writers Voice Executive Director Shinder says, "You can do anything through the use of literature."

“You can do anything through the use of literature.”

Jason Shinder
–Executive Director

Organization: Young Aspirations/Young Artists (YA/YA)
628 Baronne Street
New Orleans, LA 70113
504-529-3306

Program: Young Aspirations/Young Artists (YA/YA)
Year Started: 1988
Focus: Visual Arts
Youth Served: 35
Ages: 15–21
Budget: $426,000


Michael P. Smith

Artistically talented inner-city youth are learning the business side of art through Young Aspirations/Young Artists (YA/YA). Created for talented youth who attend a local vocational high school, YA/YA partners youth with commercial art instructors for individual instruction in woodworking, painting, design and fabric painting. The students come every day after school and on weekends to work on large projects and single commissions. They learn life and professional skills in a required weekly class where they study subjects ranging from conflict resolution to resume writing and portfolio development. YA/YA produces traveling exhibits and art shows. A committee of three students and two adult staff determine job and travel (domestic and international) assignments for youth. Gerri Hobody, assistant secretary of the Office of Cultural Development for the State of Louisiana, notes, "YA/YA is an exemplary program that demonstrates the usefulness of the arts in developing job training programs for youth. It expands our potential work force for the arts industry while addressing some of the problems that plague our urban areas."

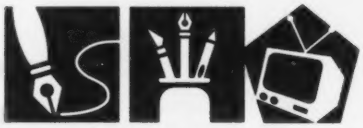
Organization: Young Audiences of Indiana
3050 N. Meridian Street
Indianapolis, IN 46208
317-925-4043

Program: Orchestra Training Program
Year Started: 1993
Focus: Music
Youth Served: 25
Ages: 13–18
Budget: $16,400

Young Audiences chapters across the country are well known for providing daytime educational performing arts programs for school children. But when Young Audiences of Indiana perceived a need to bolster the public schools' string instruction program and to reach at-risk youth, a summer music instruction program was created in seven distressed Indianapolis neighborhoods using City Incentive Funds. Initially, students met 3 days a week for 3 hours for small group lessons and ensemble practice at local universities, churches and a community center. At the end of 6 weeks, the ensemble presented a concert. The first grant was extended to permit Saturday sessions during the school year. Subsequent funding was provided by Thomson Consumer Electronics. The program now provides an intensive summer camp, designed to solve transportation problems and provide opportunities for youth of different musical levels to work together. In addition, Young Audiences runs a 9-month program offering individual lessons after school at individual schools. "We are dealing with students who have other problems in their lives, who have little constancy," explains Executive Director Anna White. "The program focuses on the particular needs of the students, providing them with an incentive to excel and to work hard and see the results of their hard work."

Organization: Youth Communications
70 E. Lake Street
Chicago, IL 60601
312-641-6397

Program: New Expression
Year Started: 1977
Focus: Creative Writing, Design & Media
Youth Served: 95
Ages: 13–19
Budget: $320,000



Youth Communications trains minority teens from low-income families in writing, photography and illustration as they produce *New Expression*, a teen newspaper. Published nine times a year, the paper has a circulation of 80,000 and reaches youth in public schools city-wide. Students entering the program receive an orientation that prepares them to write opinion and feature stories. Teams of student reporters are assigned to various desks: creative writing, graphic design, photography, college/career, school affairs, health, sports, entertainment or editorial. If students desire, they can cross over to other desks. At biweekly staff meetings, students get updates on stories for future issues and hear presentations by professional journalists and other guest speakers. An advisory panel of journalists and youth service professionals assists in planning and evaluation. The paper is produced with desktop publishing at the Youth Communications facility, which also has a photography darkroom for student use. Participants receive free transportation and become eligible for salaried positions. The paper includes monthly lesson plans and exercises created to stimulate writing and discussion among student readers.

Organization: Youth Development, Inc.
6301 Central, NW
Albuquerque, NM
87105
505-831-6038

Program: Teatro Consejo
Year Started: 1978
Focus: Multi-disciplinary Arts
Youth Served: 35
Ages: 12–20
Budget: $80,000

Youth Development, Inc. (YDI) opened as an outreach organization for teen dropouts in the Albuquerque metropolitan area. Today YDI offers a comprehensive program. YDI services include a crisis shelter, group homes, residential treatment centers, youth employment programs, alternative education programs, health education programs and school-to-work transition programs. In the midst of these services, Teatro Consejo provides an artistic forum for self-expression through theater-based activities, including creative writing, acting, dance, stage production, lighting, sound, costume design, puppetry and music. Youth and theater professionals meet at least three times a week for 3 hours during the school year and continue in the summer on an even more rigorous schedule. The core group of approximately 35 youth who comprise the troupe reach 25,000 people through performances at schools, community centers and community events. "The program is a source of energy for the community. And it has helped destigmatize these kids," says Executive Director Chris Baca. YDI's 300-seat theater serves as a community gathering space and a performance venue for continually sold-out performances.

> **"The program is a source of energy for the community. And it has helped destigmatize these kids."**
>
> **Chris Baca**
> **–Executive Director**

Organization: Youth in Focus
1102 36th Avenue
Seattle, WA 98122
206-324-4814

Program: Youth in Focus
Year Started: 1994
Focus: Photography
Youth Served: 30
Ages: 13–17
Budget: $30,000

Walter Bodle, an inner-city school teacher for more than 30 years, started Youth in Focus (YIF) to broaden youths' vision through photography and to give them tools for changing their lives. Under the auspices of the Photographic Center School, YIF has built partnerships with several community organizations, including the American Indian Heritage School and the Seattle Parks and Recreation Department. Youth recruited from alternative public schools, social service agencies and community youth organizations take part in a 10-week summer program that focuses on capturing the strengths of teen culture and communities through black-and-white photography. Professional photographers and serious amateurs meet with teens twice a week for 2 hours to teach them how to shoot, develop and print photographs. Cameras are provided for the duration of the course. Youth can re-enroll and are encouraged to maintain a relationship with their artist/mentor. Local galleries host group exhibitions of students' work at the end of the session. These exhibitions give visibility to some of Seattle's most marginalized youth. Images from the most recent YIF exhibition can be seen on the YIF Web Page, http://yif.netquest.net/.

Organization:
Youth Radio
1925 Martin Luther
King, Jr. Way
Berkeley, CA 94704
510-841-5123

Program: Radio
Broadcast Skills
Training Program
Year Started: 1992
Focus: Media
Youth Served: 150
Ages: 12–24
Budget: $200,000

Youth Radio is a multicultural media training program that is changing the image of youth and, through interaction with audiences, the image youth have of themselves. Chosen through a competitive application process that emphasizes participation by those traditionally shut out of the best jobs in the industry—low-income youth, girls and minorities—participants are offered intensive, hands-on classes in studio operations, on-air announcing, music programming and news reporting, writing and editing. All classes are taught by industry professionals and peer teachers. "Youth teaching youth is an important aspect of what we do," says Executive Director Ellin O'Leary. "It really pays off because kids connect with their peer teachers." The program meets twice a week after school and on Fridays at both the Youth Radio studios and at rented studios. In 3-month school-to-work segments, teens hold internships at area stations. The production team airs a weekly training program, a weekly commercial station program and commentaries on National Public Radio. The experienced producers also have an opportunity to join a statewide violence prevention program, through which they become involved in media advocacy. "The commitment from the professionals at media outlets is very important to the program," says O'Leary. "They're helping participants gain career skills and focus in their lives."

Organization: Youth
Service Project, Inc.
3942 W. North
Avenue
Chicago, IL 60608
312-772-6270

Program: Summer
Employment Program
Year Started: 1975
Focus: Visual Arts
Youth Served: 10
Ages: 16–21
Budget: $25,000

Each summer for the past 20 years, professional artists and small groups of teens have teamed up to create site-specific murals in the Humboldt Park neighborhood of Chicago. Youth and artists work on the design and then get suggestions from area residents. Next, the team makes a small-scale model to decide on color, materials and construction techniques. Originally, the young artists painted the murals. Currently, they are creating tile mosaic and sculpted murals that represent the communities they decorate. *Calling Forth the Spirit of Peace*, *Positive Moves in the Game of Life*, and *Es Tiempo De Recordar* are just a few of the murals created over the past summers. Teens work up to 5 hours every day for 8 weeks and are paid through the city youth employment program. The expertise of the artists, with technical assistance from local construction and tile companies, is helping participants gain skills in math, measuring and drafting and is demonstrating to the youth that they can effect change. "The murals have changed the neighborhoods' perspectives of the kids," remarks Executive Director Nancy Abbate. "These projects show them they have a lot to contribute and allow them to be a demonstrative part of the community." The Youth Service Project, Inc., a social service agency, also runs a wide range of bilingual and bicultural education, job readiness and counseling programs that reach more than 3,000 young people each year. Throughout the year, youth visit Chicago cultural institutions and actively participate in arts and humanities programs throughout the city.

Organization: Zohco
4000 Middlefield Road
Palo Alto, CA 94303
415-494-8221

Program:
IndepenDANCE and Step-Up!
Year Started: 1986
Focus: Dance
Youth Served: 300
Ages: 6–18
Budget: $90,000

IndepenDANCE provides free dance classes at specific public schools and Boys and Girls Clubs in several Bay Area communities. The program offers youth twice-weekly classes throughout the school year, participation in master classes and workshops and performance opportunities. Students may travel to the Zohco studio to take additional classes and audition for Step-Up!, a program that offers IndepenDANCE veterans more intensive dance instruction and performance experience. All participants receive instruction in a variety of dance styles and are encouraged to experiment in choreography. A funder's report found that participants have improved their grades, attendance and self-esteem. Ehud Krauss, founder of Zohco, states that he doesn't have illusions about turning all the members of his company into professionals. "Most will pass through, and if they put in the time, they will gain the self-confidence that allows them to succeed in whatever field they choose."

Appendix

State-by-State Index

A Note on Assessment

Notes

Acknowledgments

THE
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State-by-State Index

Alabama

Space One Eleven: City Center Art, 135

Arizona

Tucson-Pima Arts Council: ArtWORKS, 141

Arkansas

Arkansas Arts Center Museum: Museum School Outreach Programs, 47

CornerStone Project, Inc.: Creative Expressions, 75

California

American Indian Contemporary Arts: In Our Own Words, 44

Armory Center for the Arts: High School After-School Program, 47

ARTScorpsLA (The Art Army): La Tierra de la Culebra, 51

Bayview Opera House: Community Recording Studio, 55

Brava! for Women in the Arts: Drama Divas, 59

California College of Arts and Crafts: T.E.A.M., 61

California Lawyers for the Arts: Arts and Community Development Project, 61

California Museum of Science and Industry: Avalon Gardens Curators Kids Club, 62

Central City Hospitality House: Youth Program, 64

City Hearts: Kids Say Yes to the Arts: The Early Years, Sentenced to the Stage, Youth Arts Diversion, From Gangs to the Stage, 69

Cornerstone Theater Company: Community Collaborations, 76

DrawBridge: An Arts Program for Homeless Children: Art Groups, DrawBridge School Education Project, Traveling Art Exhibit, 81

East Bay Center for the Performing Arts, 82

Eco-Rap: Eco-Rap After-School Workshops, 82

Friends of Photography: Ansel Adams Center for Photography/Education Partnership and Community Outreach, 89

Fringe Benefits, 89

Greater Golden Hill Community Development Corporation: After-School Cultural Club, 91

The Hills Project: The Hills Project After-School Program, 95

Inner City Cultural Center, 97

Japantown Art and Media Workshop, 99

KALA Institute: Latin American Workshop, 100

Living Literature Colors United, 107

Lula Washington Contemporary Dance Foundation: I Do Dance Not Drugs, 109

The Mexican Museum: Street SmArt, 112

Oakland Youth Chorus, 121

Pacific News Service: YO! (Youth Outlook), 123

Plaza de la Raza: The School of Performing and Visual Arts, 126

Precita Eyes Mural Arts Center: Urban Youth Arts and Mural Workshops, 127

La Quinta Arts Foundation: Youth Art Works Educational Outreach Program, 128

Sacramento Metropolitan Arts Commission: Late Night Sacramento, 129

San Diego Symphony Community Music Center, 130

San Francisco Arts Commission: WritersCorps, 130

San Francisco Shakespeare Festival: Midnight Shakespeare, 131

Southern Exposure: Artists in Education, 135

SPARC (Social and Public Art Resource Center): Neighborhood Pride, 136

Theater Quest, 138

Vietnamese Youth Development Center: Peer Resource Group, 144

Wajumbe Cultural Institution, Inc.: Project ACE (Academic and Cultural Enrichment), 145

Youth Radio: Radio Broadcast Skills Training Program, 151

Zohco: IndepenDANCE and Step-Up!, 152

Colorado

The Cleo Parker Robinson Dance Theatre: Project Self Discovery, 72

Teatro Latino de Colorado: After-School and Community Arts Program, 138

Connecticut

The Artists Collective, Inc., 48

Neighborhood Music School: Hill Outreach Program, 118

Sankofa Kuumba Cultural Arts Consortium: After-School and Summer Arts Program, 131

District of Columbia

African Heritage Dancers and Drummers, 43

Andrew Cacho African Drummers and Dancers, Inc.: In-School and After-School Program, 45

Arena Stage: Living Stage Theatre Company, 46

Corcoran School of Art: Corcoran Art Mentorship Program, 75

Everyday Theater, Inc.: Everyday Theater Youth Ensemble, 85

Humanities Council of Washington, DC: City Lights, 95

The John F. Kennedy Center for the Performing Arts: The Kennedy Center/Dance Theatre of Harlem (DTH) Community Dance Residency, 99

Latin American Youth Center: Arts for Prevention and Development, 103

Levine School of Music: Public Housing Orchestra, 106

Florida

Bakehouse Art Complex: Bakehouse Children's Art Workshop, 54

Previous page: MERIT Music Program of Chicago

Boys and Girls Clubs of Broward County: Creative Arts Unit, 58
City of Fort Myers: STARS Program—Success Through Academic and Recreational Support, 71
Fourth Avenue Cultural Enrichment (FACE), 88
M Ensemble Company, Inc: Summer Youth Employment in the Arts and Life Enrichment, 111
OneArt: Kids Off Streets, 122
Sarasota Ballet of Florida: Dance—The Next Generation, 132

Georgia
Georgia Museum of Art: ArtReach, 90
Macon Neighborhood Arts, Inc.: Inner Voices, 109
Moving in the Spirit: Stepping Stones, Apprentice Corporation Outreach, 116
7 Stages Theater: Freddie Hendricks Youth Ensemble of Atlanta, 133
Soapstone: After School Arts Program/Summer Arts Camp, 134

Illinois
Beacon Street Gallery and Theatre: Art Jobs and Cultural Heritage Programs, 55
Boulevard Arts Center: Employment Training Program in the Arts, 56
Chicago Children's Choir: In-School, After-School and Concert Choir Programs, 66
Chicago Public Art Group (CPAG): Youth Training, 66
Community Television Network: After School Program, 74
Demicco Youth Services: Northern Horizon Cultural Arts Program, 79
Department of Cultural Affairs: Gallery 37, 80
Free Street: TeenStreet, 88
Hyde Park Art Center: Gallery, Classes and Outreach Program, 96
Katherine Dunham Centers for Arts and Humanities: Katherine Dunham Museum's Children's Workshop, 102
Marwen Foundation: Community Partnership, Studio Program, College Career Program, 110
MERIT Music Program of Chicago, 111
The People's Music School, 125
Street-Level Video and Live Wire Youth Media, 136
The Suzuki-Orff School for Young Musicians, 137
Youth Communications: New Expression, 149
Youth Service Project, Inc: Summer Employment Program, 151

Indiana
Children's Museum of Indianapolis: Neighbors Program, 68
Evansville Housing Authority: Dance Awareness, 84
Indianapolis Art Center: ArtReach Program, 96
Young Audiences of Indiana: Orchestra Training Program, 149

Iowa
United Action for Youth (UAY): Synthesis Arts Workshop, 141

Kansas
Lawrence Arts Center: First Step Dance, 105

Kentucky
Administrative Office of the Courts/Juvenile Services: Theater in Diversion, 43
Appalshop: Appalshop Media Institute, 46
Kentucky Humanities Council: New Books for New Readers, 102

Louisiana
Arts Council of New Orleans: Urban Arts Training Program, 52
Louisiana Endowment for the Humanities: Prime Time Family Reading Time, 108
Young Aspirations/Young Artists (YA/YA), 148

Maryland
Baltimore City Life Museums: Jonestown Community Photo Documentation Project and Neighborhood Kids Mural Project, 64
Cultural Arts Institute: After-School Program, 76

Massachusetts
Artists for Humanity: City Teens Design Company, 49
Arts in Progress: ACT IT OUT Peer Performers, 52
Children's Museum at Holyoke, Inc.: Museum Adventure Club, Junior Volunteers, Junior Leadership Incentive Program, 68
Community Adolescent Resource and Education Center (CARE): Teen Resource Project, 73
Federated Dorchester Neighborhood Houses, Inc: Art Express, 86
Inquilinos Boricuas en Acción, IBA-ETC: AREYTO Cultural Awareness Program, Video Training Program, 97
The Institute of Contemporary Art: DocentTeens Program, 98
ROCA, Inc.: ROCA Chelsea, ROCA Revere, 129
Somerville Community Access Television: The Mirror Project, 134
UrbanArts: Youth Works/Art Works, 142
The Wang Center for the Performing Arts: Young at Arts, 145

Michigan
City of Kalamazoo Department of Recreation, Leisure and Cultural Services: Fine Arts Skills Enhancement Program, 71
Mosaic Youth Theatre of Detroit: Youth Ensemble, 115

Minnesota
American Variety Theatre Company: American Variety Theatre Company 4-H, 45
The City, Inc., 70
KTCA-TV: "Don't Believe the Hype," 103
Minneapolis Institute of Arts: Art Team, 114

Mississippi

Delta Blues Education Fund: Delta Blues Education Program, 78

Missouri

Center of Contemporary Arts (COCA): Arts Connection, 63
Guadalupe Center, Inc.: El Grupo Folklorico Atotonilco, 57
Kansas City Friends of Alvin Ailey: AileyCamp, 101
Opera Theatre of St. Louis: Artists-in-Training, 122
PAKT—Parishes Associated on Kinloch Team, Inc.: Color Me Bright, 124

Nevada

Lied Discovery Children's Museum: YouthALIVE!—YouthWorks/ArtSmarts, 106
Nevada School of the Arts: Las Vegas Children's Choir, 119

New Hampshire

Alliance for the Progress of Hispanic Americans: ALPHA TEEN Theater, 44
New Hampshire State Library: Connections: The New Hampshire Reading Project, 119

New Jersey

New Jersey Council for the Humanities: People and Stories/Gente y Cuentos, 120

New Mexico

Center for Contemporary Arts of Santa Fe: Teen Project, 63
The Guilds of the Santa Fe Opera: Pueblo Opera Program, 93
University of New Mexico Institute for Public Law: *FENCES*, 142
Working Classroom, Inc., 147
Youth Development, Inc.: Teatro Consejo, 150

New York

Art in General: Summer Program With Project Reach, 48
The Boys Choir of Harlem, 58
Bronx Dance Theatre, 60
The Brooklyn Children's Museum: Museum Team, 60
Carlota Santana Spanish Dance Company: Bronx Project, 62
Chautauqua Alcoholism and Substance Abuse Council (CASAC): Awareness Theatre, 65
The Children's Aid Society: The Children's Aid Society Chorus, 67
The Children's Art Carnival, 67
The CityKids Foundation: The CityKids Repertory, 70
The Dance Ring DBA New York Theatre Ballet: Project LIFT, 78
The Door—A Center of Alternatives, Inc.: Creative Arts Program, 80
Educational Video Center: High School Documentary Workshop, 83
Elders Share the Arts: Living History Program, 84
The 52nd Street Project, 86
Fools Company: Artsworker Apprentices, 87
Harlem School of the Arts: The Bridge Program, 93
Harlem Textile Works, Ltd., 94
Henry Street Settlement: Abrons Art Center Youth Programs, 94
Jamaica Center for the Performing and Visual Arts, Inc.: Youth Leadership Development and Violence Prevention Program, 98
The Leonard Davis Center for the Arts of The City College of New York: The City College Art Institute, 105
Lincoln Center Theater: Open Stages—The Urban Ensemble, 107
Metropolitan School for the Arts: United In Hope, 112
Mill Street Loft Multi-Arts Educational Center: Project ABLE, 113
Mind-Builders Creative Arts Center: After-School Literacy Through the Arts, 114
MollyOlga Neighborhood Art Classes: Tuition-Free Sequential Instruction, 115
El Museo del Barrio: The Caring Program, 117
New York State Museum: New York State Museum Club, 120
El Puente: Leadership Center, 127
Rheedlen Centers for Children and Families, Rise & Shine Productions: The Real Deal, 128
Third Street Music School Settlement: MILES: Music Instruction on the Lower East Side After-School Component, 139
Tim Rollins and Kids of Survival (KOS), 139
YMCA of the USA: The National Writers Voice Project, 148

North Carolina

The ArtsCenter: Carr Court Community Center Artist Residency Project, 50
Community School of the Arts: The Neighborhood Arts Program, 74
MOTHEREAD, Inc., 116

Ohio

Arts Commission of Greater Toledo: Young Artists at Work (YAAW), 50
The Cleveland Music School Settlement: Extension Department: Teens in Training, 72
Cleveland School of the Arts: Youth At Risk Dancing, 73
Cultural Center for the Arts: Children's Art Connection, 77
Greater Columbus Arts Council: Children of the Future, 90
Karamu House: Summer Scholar Program, 101
Ohio Arts Council: Coordinated Arts Program, 121
Toledo Symphony: Community Music Lesson Program, 140

Oklahoma

The Greenwood Cultural Center: Summer Arts Program, 91

Pennsylvania

Artists Raising the Consciousness of Humanity (ARCH) Productions: CityKids Program, 49
Asian Americans United: Asian American Youth Workshop, 53

Asociacion de Musicos Latino Americanos (AMLA): AMLA Latin Music School, 53
Boys and Girls Club of Easton: Smart Moves Players Theater Arts Ensemble, 57
Brandywine Workshop: Philly Panache, 59
Manchester Craftsmen's Guild: Arts Apprenticeship Training Program, 110
Pennsylvania Prison Society: Arts and Humanities Program—Youth Arts Program, 124
The People's Light and Theater Company: New Voices Ensemble, 125
Pittsburgh Playback Theatre: Hosanna House, 126
Settlement Music School: Kaleidoscope Preschool Arts Enrichment Program, 132
Taller Puertorriqueno: Cultural Awareness Program (CAP), 137
Touchstone Theatre: Latino Drama Workshop/Youth Ensemble, 140
Venture Theater: Reality Crew, 143
The Village of Arts and Humanities, 144

Rhode Island

The Music School: The Cultural Alternatives Program, 118

Tennessee

Boys and Girls Club of Morristown: Challengers Art and Music, 57
Edgehill Center, Inc.: PAVE WAY (Preventive Arts and Video From Edgehill With Artists and Youth), 83

Texas

Arts Council of Fort Worth and Tarrant County: Neighborhood Arts Program, 51
Believe In Me, 56
Dallas Parks and Recreation Department: Juvenile Gang Prevention Program, 77
Department of Arts and Cultural Affairs: Urban smARTS, 79
Dougherty Arts Center: Youth at Arts: Graffiti as Art and Texas Young Playwrights Program, 81
Guadalupe Cultural Arts Center: Grupo Animo, 92
Junior Players: Teatro del Barrio, 100
Multicultural Education and Counseling Through the Arts, 117
SHAPE Community Center: Family Strengthening and Empowerment Program, 133

Vermont

Flynn Theatre for the Performing Arts: Flynn/Wheeler School Partnership, 87
Vermont Council on the Humanities: Read With Me Teen Parent Project, 143

Virginia

Wolf Trap Foundation for the Performing Arts: Wolf Trap Institute for Early Learning Through the Arts, 146

Washington

El Centro de la Raza: The Hope for Youth, 64
The Children's Museum: Rainier Vista Arts Program, 69
Ewajo Dance Workshop: After-School Program, 85
Pacific Northwest Ballet: DanceChance, 123
Washington State Historical Society, Capital Museum: Experimental Gallery: Arts Program for Incarcerated Youth, 146
Yakima Academy of the Arts, 147
Youth in Focus, 150

Wisconsin

Charles A. Wustum Museum of Fine Arts: Victory in Peace Program, 65
Latino Arts: Cultural Arts Classes, 104
Lawrence Arts Academy: Enriched Instrumental Instruction for Hmong Children, 104
Milwaukee Repertory Theater: TEENWORKS, 113

A Note on Assessment

As part of this survey, staff at the programs were asked to provide evaluation materials. Their studies were compiled for different purposes: to tell a program's story and share its experience with a wider community; to evaluate the strengths and weaknesses of the program for mid-course improvements; to assess the progress of participants individually or as a group; to compare current program practices with program goals.

Most of the assessments were conducted by program staff, rather than outside evaluators, using a wide range of tools, including site visits; case studies; journals; focus groups; rating scales and surveys; school records; media coverage; portfolio reviews and performance evaluations, including video documentation. The most common formats were program-to-date summaries and one-time post-program surveys of participants, teachers/artists/scholars or parents.

The findings were primarily short term and qualitative. They focused on program dimensions and accomplishments, or participant behavior and self-perception. Few provided quantifiable information on changes in the status of children and youth. Testimonial evidence, however, should not be undervalued as prelude and complementary to more quantitative approaches. At present, the cost and time involved in quantitative research is often prohibitive for these programs.

A handful of studies have begun to document the positive relationship between program participation and cognitive development, motivation to learn, organization, self-perception and resiliency.

For instance, the Wolf Trap Institute for Early Learning Through the Arts evaluated children in Head Start preschool programs with 7-week arts residencies in Arizona, the District of Columbia and Tennessee. It reports that preschool children in these residencies, when compared with children in "regular" programs, progressed in two known antecedents to learning—student engagement (the ability to focus attention and participate in ongoing activities) and social participation (the ability to be sensitive to others and to work in group settings).[1]

The Kaleidoscope Preschool Arts Enrichment Program at the Settlement Music School in Philadelphia found that their at-risk preschool children made gains in cognitive development, language development and achievement above and beyond what was seen in a control group of preschoolers not in an arts-enriched program. It reports the gains were maintained as continued time was spent in the Program and, in all cases, remained above the level that was achieved by the control group in 2 years.[2]

Project Self Discovery at The Cleo Parker Robinson Dance Theatre in Denver is a national demonstration program using artistic engagement as a platform for transforming the lives of youth in trouble from drugs, alcohol and crime. In this after-school program, creative self-expression, artistic mentoring, clinical case management and rigorous recreation are combined to enhance self-esteem, stability and socialization. Using adolescent self-reporting and observation as evaluation tools, the program documented improvements in young people's resiliency skills for managing problems and situations. When compared with program dropouts and a comparison youth group, the participants maintained a higher level of involvement in artistic activities, functioned better in school and used a higher level of cognitive processing in thinking about and dealing with life experiences.[3]

The MOTHEREAD, Inc. Program for Incarcerated Mothers in North Carolina, one component of the North Carolina MOTHEREAD/FATHEREAD literacy program, uses children's literature to enhance mothers' literacy and parenting skills. Participants learn to read effectively to their children, identify child development themes underlying the stories and relate those themes to their own lives. The researchers have documented improvements in the emotional health of the participating mothers. At the end of the program, the mothers reported fewer symptoms of depression and negative self-esteem and more control over their lives. These participants also became more understanding of their children's needs and less likely to expect their own needs to be completely satisfied by their children.[3]

Staff at these four programs would be the first to point out the methodological limits of their work, including one or more of the following: small sample size; no comparison group or one that was not comparable to the test group in all respects; an inability to separate the impact of the arts or humanities component of the program from the impact of other factors; little or no follow-up over time.

Footnotes

[1] Torff, Bruce. 1994. "Evaluation of Wolf Trap Institute for Early Learning Through the Arts Annual Reports 1991–92, 1992–93." Harvard Project Zero, Cambridge, MA, as summarized in National Endowment for the Arts and Morrison Institute for Public Policy, 1995, *Schools, Communities, and the Arts: A Research Compendium*, National Endowment for the Arts, Washington, DC, pp. 38–39.

[2] Coakley, Mary C., 1995. "Making a Difference in the Lives of Children: Final Report of a Four-Year Evaluation of an Arts-Based Early Intervention Program." Settlement Music School, Philadelphia, PA.

Although encouraged by the findings, the researcher added the following caveats: (a) The number of subjects was fairly small, and the group sizes were unequal, which may have weakened the ability to detect differences in the control group; (b) the teachers at the Title XX-funded center had less formal education than the teachers at Kaleidoscope, which may have produced some differences in the two groups; (c) the Kaleidoscope Program had a more generous funding base, which may have provided children and staff with greater opportunities.

[3] Milkman, Harvey, Kenneth Wanberg, and Cleo Parker Robinson. 1995. "Project Self Discovery: Artistic Alternatives for High Risk Youth." The Cleo Parker Robinson Dance Theatre, Denver, CO.

[4] Martin, Sandra L., Niki Cotten, Dorothy Browne, Lawrence Kupper, Brenda Kurz, and Elizabeth Robertson. 1993. "Evaluation of the MOTHEREAD Program." University of North Carolina at Chapel Hill, Chapel Hill, NC.

The researchers noted a positive impact on the participants, but noted the following limits of the study: (a) There lacked a "no treatment" comparison group, making it difficult to separate the impact of the program from other factors; (b) attrition over the course of the evaluation was considerable, leaving unanswered its effect on the findings; (c) the sample size was small, thereby limiting the statistical analysis that could be applied to the data.

Notes

Page 3

[1] Reale, Willie. 1994. *52 Pick-Up: A Practical Guide to Doing Theater With Children Modeled After The 52nd Street Project.* The 52nd Street Project, New York, NY, p. 94.

Introduction and Summary

[1] Several criteria were used in selecting programs to survey. These criteria were not applied rigidly, but functioned as guidelines. Not all of the programs conform to all of the guidelines. Those few exceptions include programs that offer readers useful insights.

The key criterion for selection was that the program target at-risk children and youth. "Risk" was defined using a variety of socioeconomic indicators.

The programs profiled are based in local communities; the few national initiatives included all have community sites.

The survey focuses on programs that operate outside public school curricula and jurisdiction. They serve young people up to age 24. Young adults ages 19–24 were included because the transition to the work force is such an important juncture in young lives.

For a program to have an impact, youth must be active participants over a sustained period of time. Cultural programs that focus exclusively on exposure to the arts and the humanities, one-time or very sporadic programs are not included.

The programs surveyed focus on child and youth development as an expressed goal. Programs concentrating only on pre-professional training were considered outside the scope of this survey.

Chapter One
A Changed Environment for Children: A Status Report

[1] Carnegie Council on Adolescent Development, Task Force on Youth Development and Community Programs, 1992. *A Matter of Time: Risk and Opportunity in the Nonschool Hours.* Carnegie Corporation of New York, New York, NY, p. 28.

[2] Carnegie Council on Adolescent Development. 1995. *Great Transitions: Preparing Adolescents for a New Century.* Carnegie Corporation of New York, New York, NY, p. 105.

[3] Zill, Nicholas, Christine Winquist Nord, and Laura Spencer Loomis. 1995. *Adolescent Time Use, Risky Behavior, and Outcomes: An Analysis of National Data.* Westat, Inc., Rockville, MD, p. i.

[4] U.S. Department of Health and Human Services, Office of the Assistant Secretary for Planning and Evaluation. (draft). "Trends in the Well-Being of America's Children and Youth: 1995." Washington, DC, pp. 11, 43.

[5] Luxembourg Income Study, as reported in *The New York Times*, August 14, 1995.

[6] Annie E. Casey Foundation. 1994. *KIDS COUNT Data Book 1994: State Profiles of Child Well-Being.* Annie E. Casey Foundation, Baltimore, MD, pp. 9–11, 158.

[7] U.S. Department of Health and Human Services, Office of the Assistant Secretary for Planning and Evaluation, op. cit., p. 342.

[8] Children's Defense Fund, (prepublication press edition), 1994. "The State of America's Children, Yearbook 1994." Children's Defense Fund, Washington, DC, Introduction, p. 3.

[9] Ibid., p. 19.

[10] U.S. Department of Health and Human Services, Office of the Assistant Secretary for Planning and Evaluation, op. cit., p. 140.

[11] Ibid., pp. 88, 134, 178; Annie E. Casey Foundation. 1995. *KIDS COUNT Data Book 1995: State Profiles of Child Well-Being.* Annie E. Casey Foundation, Baltimore, MD, p. 19.

[12] U.S. Department of Health and Human Services, Office of the Assistant Secretary for Planning and Evaluation, op. cit., p. 136.

Youth are defined as "risk free" if they are in school or have graduated from high school; have never had sexual intercourse; have never used illegal drugs; have had less than five alcoholic beverages in a row in the past month; have not stayed out all night without permission in the past year.

[13] Ibid., p. 282.

[14] Population Reference Bureau. 1992. *The Challenge of Change: What the 1990 Census Tells Us About Children.* Center for the Study of Social Policy, Washington, DC, p. 16.

[15] U.S. Department of Health and Human Services, Office of the Assistant Secretary for Planning and Evaluation, op. cit., p. 239.

[16] Carnegie Council on Adolescent Development, op. cit., p. 50.

[17] Derived from Dryfoos, Joy G., 1990. *Adolescents at Risk: Prevalence and Prevention.* Oxford University Press, New York, NY, p. 95; Pittman, Karen, and Marlene Wright. 1991. "Bridging the Gap: A Rationale for Enhancing the Role of Community Organizations in Promoting Youth Development." Center for Youth Development at the Academy for Educational Development, Washington, DC, Table 8.

[18] Carnegie Council on Adolescent Development, op. cit., p. 49.

[19] Ibid., p. 46.

[20] Wynn, Joan, et. al., 1987. *Communities and Adolescents: An Explanation of Reciprocal Support*, Chapin Hall Center for Children, University of Chicago, Chicago, IL. Comments of the Youth Committee of the Lilly Endowment.

[21] Carnegie Council on Adolescent Development, Task Force on Youth Development and Community Programs, op. cit., pp. 11–12.

Chapter Two
Culture Counts: The Case for the Arts and the Humanities in Youth Development

[1] Zill, Nicholas, Christine Winquist Nord, and Laura Spencer Loomis, 1995, *Adolescent Time Use, Risky Behavior, and Outcomes: An Analysis of National Data*, Westat, Inc., Rockville, MD, p. iv.

[2] Gardner, Howard, 1983, *Frames of Mind: The Theory of Multiple Intelligences*, Basic Books, Inc., New York, NY.

[3] Gardner, Howard, 1991, *The Unschooled Mind: How Children Think and How School Should Teach*, Basic Books, Inc., New York, NY, p. 149.

[4] Murfee, Elizabeth, 1995, *Eloquent Evidence: Arts at the Core of Learning*, President's Committee on the Arts and the Humanities, National Assembly of State Arts Agencies, Washington, DC, p. 2.

[5] Ibid., p. 8.

[6] Loyacano, Laura, 1992, *Reinventing the Wheel: A Design for Student Achievement in the 21st Century*. National Conference of State Legislatures, Denver, CO, p. 27.

[7] Darby, Jaye T., and James S. Catterall, "The Fourth R: The Arts and Learning," *Teachers College Record*. Volume 96, No. 2, Winter 1994, p. 309.

[8] "Corporate America Turns to the Kennedy Center for Tools of Education Reform," *Forbes Magazine*, October 17, 1994.

[9] Milkman, Harvey, Kenneth Wanberg, and Cleo Parker Robinson, 1995, "Project Self Discovery: Artistic Alternatives for High Risk Youth," The Cleo Parker Robinson Dance Theatre, Denver, CO, p. 29.

[10] Ibid., p. 31.

[11] Interview with Willie Reale, artistic director, The 52nd Street Project (New York, NY, October 12, 1995).

[12] Interview with Victor Swenson, executive director, Vermont Council on the Humanities (Morrisville, VT, September 27, 1995).

[13] Collins, Naomi F., "Culture's New Frontier: Staking a Common Ground," American Council of Learned Societies, ACLS Occasion Paper No. 15, p. 15.

[14] Darby, Jaye T., and James S. Catterall, op. cit., p. 315.

Chapter Three Transforming Lives: An Overview of Arts and Humanitites Programs

[1] Staff Journal, New Voices Ensemble, People's Light and Theater Company, Malvern, PA.

Chapter Four A Delicate Balance: Principles and Practices of Promising Arts and Humanities Programs

[1] For example:

Carnegie Council on Adolescent Development, 1995, *Great Transitions: Preparing Adolescents for a New Century*, Carnegie Corporation of New York, New York, NY.

Carnegie Council on Adolescent Development, Task Force on Youth Development and Community Programs, 1992, *A Matter of Time: Risk and Opportunity in the Nonschool Hours*, Carnegie Corporation of New York, New York, NY.

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[2] Interviews were held with:

- Dollie McLean, founding executive director, The Artists Collective, Inc. (Hartford, CT, October 4, 1995)
- Manish Gaur, coordinator, Rainbow Project; Ana Gallegos y Reinhardt, managing director; Carlos Uribe, director of programs, Center for Contemporary Arts of Santa Fe, Teen Project; Bernie Lopez, executive director, Center for Contemporary Arts of Santa Fe (Santa Fe, NM, November 6, 1995)
- Steven Goodman, executive director, Educational Video Center (New York, NY, October 12, 1995)
- Carol Ochs, executive director; Willie Reale, artistic director, The 52nd Street Project (New York, NY, October 12, 1995)
- Dennis Taniguchi, executive director, Japantown Art and Media Workshop (San Francisco, CA, November 8, 1995)
- Robert Capanna, executive director, Settlement Music School (Philadelphia, PA, October 20, 1995)
- Dawn Andrews, program director; Nadine Martin, communications director; Victor Swenson, executive director; Suzi Wizowaty, literacy program coordinator, Vermont Council on the Humanities (Morrisville, VT, September 27, 1995)
- Eddie Gale, project coordinator, Vermont Community Foundation; Bonnie Griffin, project director, Youth Wellness Center, St. Johnsbury; Marilyn Magnus, R.N., Youth Wellness Center, St. Johnsbury; Vicky Smith, program director, King Street Youth Center, Burlington; Carol Wageman, teen parent service providers coordinator, Washington County Youth Services Bureau, Montpelier (Stowe, VT, September 27, 1995)
- Dick Barrett, deputy director, Washington State Juvenile Rehabilitation Administration; Charlotte Beale, curator, Seattle Children's Museum; Linda Bradley, art educator, Green Hill School; Abe Dean, student, Maple Lane School; William Detmering, principal, Maple Lane School; Rosalie McHale, program coordinator, Governor's Juvenile Justice Committee; Carol Porter, superintendent, Maple Lane School; Gary Schalliol, director of education, Washington State Historical Society; Robert Sotelo, artist/educator, Maple Lane School; Derek Valley, director, Washington State Historical Society, Capital Museum; Susan Warner, curator of education, Washington State Historical Society, Capital Museum (Olympia, WA, November 7, 1995)
- Nan Elsasser, executive director, Working Classroom, Inc. (Albuquerque, NM, November 6, 1995)

[3] Reale, Willie, 1994, *52 Pick-Up: A Practical Guide to Doing Theater With Children Modeled After The 52nd Street Project*, The 52nd Street Project, New York, NY, p. 28.

[4] Ibid., p. 42.

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Chapter Five Looking Ahead: A Next-Step Agenda

[1] Cobb, Nina Kressner, 1995, *Looking Ahead: Private Sector Giving to the Arts and the Humanities*, President's Committee on the Arts and the Humanities, Washington, DC, p. 4.

The facts at the bottom of each page are taken from the text or from one of two sources: Annie E. Casey Foundation, 1995, *KIDS COUNT Data Book 1995: State Profiles of Child Well-Being*, Annie E. Casey Foundation, Baltimore, MD; U.S. Department of Health and Human Services, Office of the Assistant Secretary for Planning and Evaluation, (draft), "Trends in the Well-Being of America's Children and Youth 1995," Washington, DC.

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The President's Committee on the Arts and the Humanities was created by Presidential Executive Order in 1982 to encourage private sector support and to increase public appreciation of the value of the arts and the humanities through projects, publications and meetings.

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The National Assembly of Local Arts Agencies (NALAA) represents the nation's 3,800 local arts agencies. A local arts agency is a community organization or an agency of local government that supports cultural organizations, provides services to artists and arts organizations and presents arts programming to the public. Local arts agencies are vested with the responsibility to further local cultural and artistic interests and ensure access to them. To that end, NALAA, in partnership with its field, has developed the Institute for Community Development and the Arts. The Institute educates local arts agencies, elected and appointed municipal officials and arts funders about the important role of the arts as community change agents for economic, social and educational problems. Institute partners include Bravo Cable Network; International City/County Management Association; National Association of Counties; National Association of Towns and Townships; National Conference of State Legislatures; National Endowment for the Arts; National League of Cities; President's Committee on the Arts and the Humanities and U.S. Conference of Mayors. The Institute is sponsored in part by the National Endowment for the Arts, The Pew Charitable Trusts, The Rockefeller Foundation, the Robert Sterling Clark Foundation and the Emily Hall Tremaine Foundation. For additional information, contact:

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